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THE
ABHIJÑĀNA - ŚĀKUNTALA
OF
KĀLIDĀSA

(Third Edition Revised)

*Edited with an Introduction, a complete Translation into English, a
Summary and Critical Appreciation, Act by Act, Notes (Grammatical,
mythological, explanatory and critical) and Appendices*

By

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Preface to Third Edition

The Second Edition of the *Abhijñāna-Sākuntala*, edited by me, had been out of stock for the last year and a half. Owing to the difficulty of obtaining publication-quota I could not bring out the Third Edition during this period. I am therefore thankful to Mr. N. K. Gandhi, the enterprising Proprietor of 'The Popular Book Store', Surat, for having undertaken the publication of the Third Edition this year. Students, who have been so persistently demanding this Third Edition, have also to offer their thanks to Mr. Gandhi.

Owing to the enormous increase in the price of paper and the cost of printing my publisher has found it absolutely necessary to enhance the price of this book. It is hoped the present price will not be found unreasonable, when it is remembered that the book runs over nearly 600 pages.

My best thanks are due to Professor J. T. Parikh of M. T. B. College, Surat, for his kindness in going over the proofs and issuing the imprimatur of the Text and Translation. But for his timely help it would not have been possible for my publisher to bring out this edition.

Siddharth College of
Arts and Science,
Queen's Road,
Bombay
28th June 1946

A. B. Gajendragadkar

CHARACTERS IN THE DRAMA

MALES

दृष्ट्यन्त—The Hero, King of Hastinapura

माघव्य-(विदूषक)—His Vidusaka or Jester

नर्यदमन (भरत)—His son

सोनरान—His Purohita or Domestic Chaplain

सूत—His charioteer

त्रानायन—His Chamberlain

द्वैतक—His door-keeper

पैतालिकौ—His guards

श्याल—His Chief of the city police

सूचक, जानुक—Two of his city-constables

करमक—The Queen-Mother's messenger to him

मातलि—India's charioteer, who takes him to
heaven and brings him back

काश्यप (ऋषि)—Chief of the hermits, foster-father of
Sakuntala

गार्ह्रिव, } —His pupils, who accompany Sakuntala to
शारङ्गत } Dusyanta's capital

ब्रह्मन्स,—His pupil, who prevents the deer being
killed and invites the king to visit the
hermitage

गौतम } —His pupils, who bring ornaments from trees for
नारद } Sakuntala

शिष्य—His pupil, figuring in the Viskambhaka to Act III

शिष्य—His pupil, with whose entrance Act IV begins

मारीच (कश्यप)—Divine sage father of gods and demons.

गालव—His pupil, who is sent through the air to acquaint
Kasyapa with the happy news of Sakuntala's
reunion with Dusyanta

सूत्रधार—The Manager of the play

FEMALES

शकन्तला—The Heroine daughter of Visvamitra and the celestial nymph Menaka and fosterdaughter of Kasyapa

अनसूया प्रियवदा—Her two girlfriends

सानुमती—Her Apsaras friend

गौतमी—The elderly matron at her father's hermitage

परभृतिना मघुकरिका The keepers of King Dusyanta's garden

चतुरिका The king's maid

ययना—The king's forest attendants

प्रतिहारि—The king's doorkeeper

अदिनि—Wife of Mucina and mother of gods and demons

नगी—Wife of the Sutradhara

CHARACTERS MENTIONED

टुर्वासस्, इन्द्र, जयन्त, कोशिक, मेनका, नारद मित्रावसु, पिशुना

INTRODUCTION

I THE SOURCE OF THE ABHIJÑĀNA-ŚĀKUNTALĀ¹
AND THE CHANGES INTRODUCED THEREIN
BY THE POET

Sanskrit poets have never distinguished themselves for originality in the invention of the plots of their plays. It is true there are some plays whose plots are the creations of the dramatists' brains, but generally they draw upon, for their plots, the two great epics, the *Mahābhārata*² and the *Rāmāyaṇa*, and such treasures of folklore as the *Bhāṭkathā* of *Guṇādhya* now available in the form of *Somadeva's Kathāsarit-sāgara*, or *Kṣemendra's Brhatkathamañjarī*. *Kālidāsa*, *Sūharsa*, *Bhāvabhūta*, *Bhaṭṭa Nārāyaṇa*, *Viśākhadatta* and others have all had previous authors under contribution for their plots. This however does not detract from their superb dramatic genius; for in the case of a dramatist the plot is not of primary importance. His skill lies in the way in which he builds his edifice on the foundation of the plot. Even the greatest dramatist of the world, Shakespeare, did not care to invent the plots of his plays, but contented himself with selecting, for the exercise of his masterly art, stories, which already were well-known in his days and which sometimes were even dramatised before him. The selection of a theme already known to the public has certain advantages. It makes a powerful appeal to the audience and especially to the less educated portion thereof, which generally does not like to follow the dramatist in his altogether new plot, but is glad to witness familiar characters move and speak in new situations which the poet's ingenuity has created.

(1) As a source of inspiration to poets the following description of the *Mahābhārata* occurs in the *Ādiparvan* of that epic itself—

सर्वेषां कविमुद्घानामुपजीव्यो भविष्यति ।

पर्जन्य इव भूतानामक्षयो भारतदुम ॥ 193

अनाश्रित्येदमाद्यान कथा भुवि न विद्यते ।

आहारमनपाश्रित्य गरीरस्येव धारणम् ॥ 2388

इदं कविचरैः सर्वैराख्यातमुपजीव्यते ।

उदरप्रेषुभिर्भृत्यैरभिजात इवेश्वरः ॥ 20389

for them. The magical effect of the dramatist's art is more prominently brought to the notice of the spectators when it is practised on characters already familiar to them than when a new plot is invented. For in the latter case the audience is more likely to be captured by the novelty of the story and less prone to focus its attention on the poet's skill in handling it and the effect intended to be produced by contrast between the previous dry narrative and the subsequent dramatic metamorphosis effected by the artist's genius is also lost. These reasons which probably weighed with Shakespeare in the construction of his plays, because he had to deal with more or less uneducated audiences also influenced the Sanskrit dramatists in the selection of their plots. Our poets were perhaps further induced to dramatise the lives of Puranic deities, or deified personages, of antiquity, or national heroes by the consideration that the singing of the deeds of such men and women would lead to the acquisition of some religious merit. Such plays were again expected to attract large audiences for the dramatist. Indeed, the question as to why many poets chose the life of Rama for their work suggested itself to one dramatist and he answered it by saying that the whole career of the Ikāvāku prince was eminently fitted for the exercise of poets' genius and skill, being in fact the result of their former good deeds.²

† The story of Dasyanta and Śakuntalā occurs in the Mahabharata.³ In order to understand properly the changes that Kalidāsa has effected in the original story and to realise how important they are from the dramatic point of view, it is necessary that we should have a clear idea of how it runs in the Mahabhārata. We, therefore, propose to give here a brief outline of the same, quoting in our foot-notes important passages from the original.

(2) नट — अहो सकृद्विद्यार्थसाधरणो खलु इयं काल्मकीया सुभाषितनीवी ।

मृगघार — मारिय किमुच्यते

अपि कथमसौ रक्षोराजस्तनाय जगन्परीम

अपि कथमभूदिक्ष्वाकृणा कुले गददध्वज ।

अपि कथमसौ दिव्या वाच स्वतः प्रवकाशिने

सुचारितपरीयक सर्वं प्रबन्धवृत्तालयम् ॥ 7 सुरारिः अनर्घपथव i, also

vide प्रसन्नराघव : 12

3Vide आदिपर्वं शकुन्तलोपाख्यान अध्याय 89-100

Dusyanta of the Paurava race once went out on a hunting expedition, accompanied by a large army. Having enjoyed the same of his heart's content, he became exhausted and came to the penance-grove of Kāśyapa in pursuit of some wild deer. Stationing his army at the entrance of the grove he removed his royal badges and entered it in company with his ministers and Purohita, but to the hermitage proper he went alone, leaving his ministers behind.⁴ Kāśyapa's beautiful daughter Śakuntalā welcomed him and told him that the sage had gone out for fetching fruit.⁵ Dusyanta asked her how she could be the daughter of Kāśyapa who was a celibate all his life, and Śakuntalā then informed him of the story of her birth as she had learnt it from Kāśyapa himself on the occasion of a similar question to him by another sage. The king had already been captured by the beauty of the celestial nymph's daughter and on learning her story he told her she was really a Princess and without any further ceremony asked her to be his wife.⁶ Śakuntalā pleaded the necessity of waiting till Kāśyapa's return, for she was solely dependent on his will. But Dusyanta induced her to contract a Gāndharva matrimonial alliance on her own responsibility and the young girl consented to marry him on condition that her own son was to become Yuvarāja and succeed the king.⁷ Dusyanta readily

- (4) सामास्यो राजलिङ्गानि षोडशनीय नराधिपः ।
पुरोहितसहायश्च जगामाश्रममुत्तमम् ॥ १७ अ ११
ततो गच्छन् महाबाहुरेकोऽमास्यान् विसृज्य तन ।
नापश्यन्नश्रमे तस्मिन् तस्यपि सशितनत्रतम् । १ अ १२
- (5) गतः पिता मे भगवान् फलान्याहर्तुमाश्रमात् ।
सुहृत् सप्रतीक्षस्व द्रष्टान्येनमुपागतम् ॥ १३ अ १२
- (6) सुव्यक्तं राजपुत्री त्वं यथा कन्याणि भावसे ।
भार्या मे भव सुश्रोणि ब्रूहि किं करवाणि ते ॥ १
- (7) फलाहारो गतो राजन् पिता मे इत आश्रमान् ।
सुहृत् सप्रतीक्षस्व स मा दुःखं प्रदास्यति । ५
पिता हि मे प्रभुर्नित्यं देवत परम मम ॥
यस्मै मा दास्यति पिता स मे भर्ता भविष्यति ॥ ६
यदि वर्मपथस्त्वेष यदि चात्मा प्रभुर्मम ।
प्रदाने पोरवश्रेष्ठ शृणु मे ममय प्रभो ॥ ७
अर्थं मे प्रतिजानीहि यथा वक्ष्याम्यहं रद्द ।
मयि जायते यं पुत्रः स भवेत्तदनन्तरः ॥ ८
शुवराजो महाराज सत्यमेतद् ब्रवीमिंत ।
यदेतदेव दुप्यन्त अस्तु मे सगमस्त्वया ॥ २३ अ, ११

consented to this condition. The marriage was duly consummated and the king left the hermitage promising his newly-wedded wife to send an army to take her to his capital with appropriate pomp and magnificence (But all along he trembled in his heart as to how Kasyapa would view his action.)

After a while the sage returned with his load of fruit. Sākuntalā in bashfulness could not go to him all at once. But being encouraged by his calm attitude she slowly disclosed to him everything that had happened. Kasyapa thereupon expressed his pleasure at the marriage and blessed her to the effect that she would obtain a son who would be a universal emperor, for the sage knew by his divine power that Sākuntalā was then pregnant.

Month after month passed and Sākuntalā anxiously waited for the king's emissaries to arrive. At the end of three years she gave birth to a son, who was hailed by a shower of flowers from the sky and whom Indra proclaimed to be future Cākṛavartin. The boy grew in Kauva's hermitage his jatakarma and other samskaras being duly performed by the sage and Dasyanta dared not send for him as he was afraid of the sage's anger.⁸ Six more years elapsed. Sākuntalā's son grew too turbulent for the peaceful hermitage. He used to curb easily tigers, lions, bears and wolves and tie them to trees and play with them. Demons and goblins he killed by the mere stroke of his fist and gave delight to the ascetics of Kauva's hermitage, who appropriately named him Sarvadāmanā. Kasyapa now saw it was time for Sarvadāmanā to go to his father and assume the position of Yavstaji. He informed his daughter and her son of his intention but both mother and son were unwilling to leave his hermitage and forgo the pleasure of serving his feet. Sākuntalā actually thought that her father was turning them out of the hermitage for her son's mischievous activities and upbraiding him for the same, she rejected his resolve not to

(b) इमारो देवगर्भो यः तत्राद्युः श्वघर्षत ।

ऋषेर्मयाद्युः बुष्यन्तः स्मरन्निवाद्यत्तदा ॥ 20 अ १३

go to Dusyanta. (9) Kāśyapa told them it was not good for a woman to stay long at her father's house (10) and at last they were somehow induced to depart for the king's capital. The parting proved to be pathetic. As Sakuntalā begged forgiveness of her father for all those unconscious wrongs that she might have been guilty of, Kāśyapa hung his head down and could not utter a single word. Tears flowed from his eyes.¹¹ Kāśyapa asked all the sages of his hermitage to accompany Sakuntalā to Dusyanta's capital, Pratisthāna, which was about sixteen miles away. At about midday the party reached Vandhamāna, as Pratisthāna was otherwise called, and was welcomed by a concourse of citizens who thought Indra's wife Paulomī herself had arrived with her son Jayanta. But some of the citizens ridiculed the lean, ill-dressed, red-eyed, red-matted barbarian-looking ascetic, who being disgusted with this, abandoned Sakuntalā and forthwith returned to the forest.

Sakuntalā was now left alone. Along with her son she slowly wended her way to the king's court. The citizens were surprised at her beauty and struck it Sivudaman's resemblance to King Dusyanta. Presenting her-self before the king she introduced her

- (9) एकस्तु कुरुते पाप फलं भुङ्क्ते महाजनः ।
मया निवारितो नित्यं न करोमि वचो मम ॥ 22
निःसृतान् कुञ्जरान् नित्यं बाहुभ्यां सप्रमथ्य वे ।
वनं च लोडयन् नित्यं सिंहव्यग्रमभैर्तुमि ॥ 23
एवविधानि चान्यानि कुर्यात् पुरुनन्दन ।
रूपितो भगवास्तात तस्मादात्र विवासितो ॥ 24
नाहं गच्छामि दुष्यन्त नास्मि पुत्रहितेषिणी ।
पादमूले बसिष्यामि महर्षिर्भावितान्मन ॥ 25 अ 96
- (10) नारीया विरवानो हि वान्वेषु न रोचते ।
कीर्तिचारिव्यधर्मघ्नस्तर्माश्रयत मा विरम् ॥ 35 अ 96
- (11) सकुन्तला च पितरमभियाद्य कृताश्रयि ।
प्रदर्शिणीकृत्य तदा विनर बन्धयमगर्वात् ॥ 39
अज्ञानान्मे पिता चेयि दुरुक्त वापि चाश्रितम् ।
अकार्यं वाप्यनिष्ट वा क्षन्तुमर्हति तद्भवान् ॥ 40
एवमुक्तो पतशिरः मुनिर्नोवाच क्रुचन ।
मनुष्यभावात् ऋषोऽपि मुनिरश्रुण्वत्यर्थतत् ॥ 41 अ 96

son to him and reminding him of their previous contract, demanded its fulfilment. Dasyanta had forgotten her in the midst of his enjoyments. But her sight put him in mind of his relation towards her and he was inwardly pleased to see her arrived in company with her son. He, however, purposely pretended ignorance¹² and refused to accept her and her son.

Sakuntala felt ashamed. She became as though senseless with grief. Her eyes grew red with anger. Her lips began to tremble and she seemed to burn the king with her sidelong glances. Yet she restrained her emotion and delivered to the king a long lecture on the importance of a wife and a son, on the value of truthfulness and the sanctity of solemn contracts. She deplored she had been abandoned by her parents in infancy and now by her husband. She was willing to return to the hermitage but requested the king to accept her son. When Dasyanta refused and charged her with being a liar and a low unchaste woman, Sakuntalā said he was not worthy of her and that she would go back to the hermitage. In the end she declared her faith that her son would become Cakravartin even without the king, for what Indra had proclaimed would not prove false. And she started with her son forthwith. A flame of fire, born of the anger, was visible over her head, but she restrained it in her body.

At this time a voice in the heavens was heard. It was the gods themselves who were speaking. They declared that Sakuntalā was Dasyanta's lawful wife and that Sarvadāmanā was their son. They advised the king to accept his chaste wife and son and sent down a shower of flowers. Dasyanta was joyed at heart. He got up from his throne and asked his ministers and Parohita to note the aerial voice. He could be well known that Sarvadāmanā was his son, but had declined to accept him, because he feared that suspicions would

(12) तन्मोहोपशक्त्यं त्रीषु वाग्यासु भारत ।

शकुन्तल्य सपुत्रा च मनस्यन्तरधीयत ॥ २४

स धारयन् मनस्येना मपुत्रा सस्मिता तदा ।

तदोपपुत्र्यं मनसा चिरं पुत्रपत्न्या य ॥ २५

सोऽयं ध्रुवामि वदन्त्य तस्या राजा स्मरन्नपि ।

अध्वर्षीन्न स्मरामीति त्वया भद्रे समागतम् ॥ ३० अ १७

he roused if he were to do so at the words of Śakuntalā alone 13 He then received the boy with all paternal affection and conciliated Śakuntalā by telling her that what he had done was meant to secure public sanction to their secret union and to vindicate her own character 14 Śakuntalā was made the Chief Queen and her son became the Yuvarāja The contract was thus fulfilled

The above is a brief, connected summary of the story as it occurs in the Śakuntlapākhyaṇa of the Mahābhārata In the original the story runs over no less than 788 stanzas and is characterised by unnecessary, irrelevant description and long, tedious speeches and contradictions, improbabilities and even absurdities This is probably due to many interpolations having crept therein even since the days of Kālidāsa As one reads the original story, one hardly thinks it is capable of supplying the greatest of Sanskrit dramatists with the necessary plot for the most renowned of his works Yet the fact is there that into this dry unromantic skeleton Kālidāsa has breathed the life of romanticism and animation He has used this old bottle to contain the new wine of his genius Like the various man in the old story, he has changed this base metal into gold by the mere touch of his dramatic genius and it

Turning to the changes that Kālidāsa has introduced into this simple narrative, we find that the whole story has been so completely metamorphosed by the poet's magic genius that we meet with a distinct stamp of his individuality at every step The author of the Mahābhārata merely wanted to relate the incidents that had happened long ago and that had become matters of only historical interest

(13) अहमप्येवमेवेन जानामि सुतप्रात्मजम् ॥ 16

यद्यहं वचनादभ्या गृहीयामिममात्मजम् ।

भवेद्वि शब्दा लोकस्य नैव शुद्धो भवेदयम् ॥ 17 अ 100

(14) स्या चैव भार्या वर्मजः पूजयामास धर्मतः ।

अश्ववीर्येण ता राजा सान्त्वपूर्वमिदं वच ॥ 21

लोकस्याय परोक्षस्तु सम्बन्धो नो पुराभवत् ।

कृता लोकममन्नाथ सम्बन्धो वै पुन कृत ॥ 22

तस्मादेतन्मया तस्य तन्निमित्त प्रभाषितम् ।

शङ्केत वाय लोकोय स्त्रीभावान्नयि सगतम् ॥ 23

तस्मादेतन्मया देवि त्वच्छुद्ध्यर्थं विचारितम् ॥ 24 अ. 100

Kālidāsa's aim was different. He wanted to create a drama which, depicting as it did human actions and human emotions, would hold us as it were the mirror up to nature and be of personal interest and appeal to all human society. The simple story of the *Mahābhārata* was therefore, chiefly unsuited for his purpose. He had to overhaul it completely, create new situations and new characters and endow those that already figured in the narrative with altogether new features. It would thus be seen that when Kālidāsa found in the *Mahābhārata* was just a simple unsophisticated story of a love-affair of a typical monarch and all that which makes the drama so attractive and appealing has been supplied by him. The student who has the whole summary of the *Mahābhārata* story before him will be able to see for himself the various changes that Kālidāsa has made therein. We shall content ourselves by briefly referring to the most important.

The original story treated of only four characters, Duryānta Sakuntalā, their son Śarvadāmana and the sage Kāśyapa. For a dramatic action more characters than these four were surely necessary. Kālidāsa therefore created Anasuyā and Priyamvadā, the heroine's two friends and confidantes, Śārngama and Śaradvatā, Kāśyapa's two pupils that accompany Sakuntalā to Duryānta's palace Gaṅgāmī the elderly matron of Kāśyapa's hermitage and Mādharyā, the king's *Vallī-śaka* or jester. Minor characters such as the charioteer, the *Prakāśana*, the doorkeeper, the *Senapati*, Karabūka, Vāṭhyana and others were also invented. Acts vi and vii were entirely the creation of Kālidāsa's genius and had no basis in the original story. They were necessary in view of the curse of Duryānta, which was the most important of Kālidāsa's innovations, and the ultimate aim which the poet had in writing this drama viz the development of earthly love into heavenly love.

In the *Mahābhārata* Duryānta goes to Kṛtā's grove accompanied by his army as well as his ministers and Purōhita. While he remains the former at the entrance of the forest and asks it to wait till he returns after paying his respects to the sage, the latter accompany him to the hermitage. Their presence is likely to be inconvenient for the further development of the story and hence the *Mahābhārata* represents the king as leaving them outside and

entering the hermitage alone. This looks so awkward. Kālidāsa skilfully represents Duṣyanta as having stayed away from his army. He does not make the ministers and the Purohita accompany the king on his hunting expedition. The way in which Kālidāsa's Duṣyanta is invited to visit the hermitage is also natural. In the drama his army naturally gets anxious about his safety when he has wandered far away and arrives at the hermitage in time to serve a useful purpose.

In the original Sakuntalā herself relates to the king the story of her birth. This may not be incompatible with the character of a plain, outspoken, forest-bred tāpavi. But Kālidāsa's Sakuntalā is an ideal gīṛvāsthikānyā. With her sense of bashfulness and decorum she is not expected to disclose herself the account of her birth, especially the kind of birth she had. (B) Kālidāsa, therefore, makes Anasūyā tell the story. While in the Mahābhārata Sakuntalā relates every circumstance connected with the incident, Kālidāsa's Anasūyā merely suggests the romantic character of the event and does not even go to the end of her account, but skilfully leaves Duṣyanta to conclude the rest for himself.

When Duṣyanta goes to the hermitage, Kanya is according to the Mahābhārata out for collecting fruit. The king is attracted by Sakuntalā's beauty and in the most unceremonious way proposes to her. A long dialogue between the two follows and Sakuntalā at last consents to marry him. The marriage is duly consummated and Sakuntalā conceives. And all this happens within the short time that Kanya is out collecting fruit and while Duṣyanta's ministers and Purohita are waiting outside the hermitage and his army at the entrance of the grove. This improbable, unnatural and to a certain extent absurd account is so skilfully improved by Kālidāsa. Such things were perhaps possible in the rough old times when civilization was unknown and people lived in more or less a state of nature. But advanced ideas of decorum and delicate tastes of civilised society demanded complete change in this crude narrative and Kālidāsa has effected it. His Kanya is at this time gone on a long pilgrimage to Somatīrtha and is not likely to return for months together. His mission is to pacify Sakuntalā's adverse fate. By thus

sending Kanva out on a long journey the poet not only leaves the lovers free to pursue their suit, but incidentally suggests that all is not well in Sakuntalā's destiny and arranges for the prolongation of the king's stay at the hermitage to protect the ascetics' sacrifices which are being disturbed by goblins in the absence of the Master Sage. The charming second scene of the first Act, where the young girls are watering the trees, their innocent jokes and delightful free talks, the incident of the bee's attack, the king's skilful introduction at a critical time and the whole of the second and the third Act are the creation of Kālidāsa. And all this is necessary for the gradual development of the love between Dasyanta and Sakuntalā and to give it all a highly romantic colouring, no trace of which is found in the Mahābhārata.

When Kanva returns with his load of fruit, it is Sakuntalā herself, who, though at first bashful, informs him, according to the Mahābhārata, of what has transpired at the hermitage. In the drama Anasuya is much anxious how best to inform the sage of Sakuntalā's marriage and is happily relieved of her anxiety when she learns that an incorporeal voice has disclosed the fact to the sage when he entered the fire-sanctuary. To Kālidāsa the possibility of Sakuntalā herself revealing her alliance to the king does not simply strike at all. That would be highly incongruous with her sense of decorum and her maiden modesty. In the original Kāśyapa comes to know by his divine power, as soon as he returns, that Sakuntalā has conceived. But her marriage is not yet even a few hours old. This is surely a very great demand on our imagination and our credulity. In the drama the whole situation is managed in the most natural way. Dasyanta stays at the hermitage for a few days. After a few months Kāśyapa returns. By that time Sakuntalā shows clear signs of pregnancy and there is no occasion for her father to exercise his divine power. Kālidāsa's Kāśyapa is perfectly human. He creates for him no necessity of using his divine vision. At least the audience does not know of any such occasion till the end of the seventh Act. The result is that the human interest in the play never flags.

In the Mahābhārata Sakuntalā is delivered of a son at the end of three years from her conception. This absurdity does

not occur in Kālidāsa. Kāśyapa again waits for six years more before he makes up his mind to send his daughter to her husband. In fact nine years elapse in the Mahābhārata between Sakuntalā's marriage with Dasyanta at the hermitage and her appearance with her son in the king's court. Though Kāśyapa knows that a woman's stay in her father's house for a long time is undesirable, it is not clear why he waits for so many years. Kālidāsa's Kāśyapa on the other hand displays remarkable worldly wisdom. He sends his daughter to her husband on the very day on which he comes to know of the marriage. The masterly sentiments that he expresses in the fourth Act are all Kālidāsa's own.

In the Mahābhārata while Dasyanta is captured by Sakuntalā's beauty and inspired with a passion for her, the girl is in no way moved. She coolly gives him a detailed account of her birth, asks him to wait till Kāśyapa's return and when Dasyanta presses for a Gāndharva marriage, she definitely lays down her condition and agrees to marry him, if he accepts it. To her sentimentality is unknown and emotion appears to be a sealed book. Far from capturing our attention and demanding our admiration the Mahābhārata Sakuntalā impresses us as being too unemotional and prosaic for her sex. In the matter of her marriage feeling has little or no scope. It appears to her to be merely an ordinary business of the day on which she must enter with great circumspection. That is how she is able to dictate her terms. A fond loving girl cannot have done so. Except one or two indirect references to the contrary one may reasonably doubt whether she has any affection for Dasyanta at all. She is extremely unwilling to leave her father's hermitage and when the king declines to accept her, she is ready to walk straight back to the penance-grove. Her only concern is for her boy, who however, she sturdily believes will be a Cakravartin even in spite of Dasyanta and boldly declares her belief to him. She feels no compunction in plainly talking and lecturing to the king in open Darbar and demanding justice for her son. The nervousness and loving diffidence of the Śakuntalā in the drama are foreign to her.

When we turn from this picture of the Mahābhārata to that of the drama, we come to realize the power of Kālidāsa's pen. The

two characters seem to resemble in nothing but the name Kalidasa's Sākuntalā represents the ideal of an obedient daughter, a virtuous and devoted wife and a loving mother, all combined in one. From the time we first make her acquaintance when she appears with a watering picher in hand, her blooming charms dressed in a bark, till as the mother of Sarvadāmanā we see her on the holy Hemakūta mountain, she is never absent from our thoughts. Every incident in the play appears to be in some mysterious way connected with her. The conflict of emotions in her heart in the third Act when she is caught between two opposing duties, her bashfulness which so much pleases us, her modesty and her uncommon regard and devotion to her husband have all no trace in the original Mahābhārata. In fact, it is no exaggeration to say the delineation of Sākuntalā's character represents the greatest triumph of Kalidasa's dramatic genius.

The Mahābhārata represents Kanyā as being visibly moved on the occasion of the departure of his daughter. Kalidasa has built so magnificently on this foundation that the fourth Act is by common consent regarded to be the best. The unnatural dialogue that precedes the parting scene in the Mahābhārata, wherein Kanyā with the help of Sarvadāmanā has actually to induce Sākuntalā to depart for Duryānata's capital, does not disfigure Kalidasa's superb situation. His Sākuntalā, though sorry at the prospect of having to leave the penance-grove, wherein she has been brought up and has passed the happy days of her childhood, is by no means unwilling to do so. On the contrary she is very eager to see her lord and thinks herself to be worse than the Cakravakī, because she has passed four or five long months in Duryānata's absence. What a great contrast with the Mahābhārata Sākuntalā, who passes nine years in separation apparently in comfort and is not even then much anxious to go to her husband!

But the greatest of Kalidasa's innovations and the one which is the most important from the view-point of the central dramatic theme that he has placed before him, is of course the curse of Duryānata. In the Mahābhārata Duryānata appears to be more or less a typical libertine, who goes into the forest, accidentally sees a lovely damsel, is captivated by her beauty,

agrees to her terms and marries her. He is conscious of the wrong he has done to the sage in tempting his innocent daughter in his absence, trembles in his heart for fear of his anger and consequently dares not send for Sakuntalā. In course of time he completely forgets her. Even when Sakuntla appears before him in his court along with her son and her sight reminds him of incidents that happened nine years ago, he pretends ignorance and repudiates her with abuses and feels no stings of conscience when she actually starts off with her son. His conscience is blunt and he shows himself to be almost devoid of any human feelings either as husband or as father. It is true he is saved from eternal ignominy by an aerial voice, but that need not in any way be considered as lessening the callousness of his temperament. The fear that people will misunderstand his character if he accepts Sakuntalā all at once may to a certain extent be justified. But what does he do to give justice to Sakuntalā and pave her way to the royal harem, when he actually remembers the whole incident? He simply leaves her alone and cares not a pin's head for her fate. The aerial voice is only an accident. His conduct after the recollection is reprehensible, his forgetting of Sakuntalā in the midst of other enjoyments is simply devilish. Duryanta in the Mahābhārata has neither our sympathy, nor our admiration. There are no occasions for exciting these sentiments in our heart. If anything we condemn him for his recklessness and his selfish dissimulation.

But the curse of Durvāsas has changed the entire trend of his character. Though not an ideal husband from the woman's point of view, as can be seen from the song of Hamsapadikā, his dealings with Śakuntalā are marked by a remarkable sincerity of affection, not usually associated with ancient monarchs. The conflict between his conscious and subconscious mind and his utter helplessness in circumstances which seem to defy all his powers, which the poet has so skillfully depicted in the fifth Act, make the king's position truly pathetic. While in the first three Acts we like Duryant for his gallantry, from the fifth Act onward he never loses our sympathy. When the greatest blot on the character of the Mahābhārata Duryanta viz his reckless forgetting of Sakuntalā was

removed by the ingenuity of the poet which invented the curse of Durvasas, the remaining task of ennobling him in other respects was comparatively easy. Altogether the Dasyanta of Kālidāsa strikes us as being in every way superior to his original, a highly cultured monarch, scrupulous in the observance of his public duties and spotless in his private life, a loving husband, a dutiful son and a fond, affectionate father.

Ennobling the king's character was not the only purpose of Durvasas' curse. It had a deeper and a more important aim to serve. As we have already noted Kālidāsa's central theme in the composition of this drama was to depict the development of earthly love into divine love (15). For this consummation sufferings on the part of both the parties concerned were necessary. For, it is not possible to purge love of its material elements without sufferings. Durvasas' curse naturally led to Śakuntalā's rejection and her rigorous austerities and pure exemplary life on the holy Hemakuta marked as it was with un famed chastity and unadulterated devotion towards her husband who she had reason to believe, did not deserve it purged her love of all its grosser elements and exalted her to the rank of almost a goddess who was ever ready to forgive in the most unselfish way her defaulting repentant husband, though she knew he had wronged her grievously in the past. The curse was a punishment for the gross materialism of Śakuntalā's affection, for it was so selfish and limited in its nature that the girl was conscious of nobody else in the world except her lover. Her whole life seemed at that time to be made of Dasyanta and nothing else. The punishment was of course meant for correction and not for revenge. And as such it must have an end.

But how was the punishment to end. How was the effect of the curse to be nullified? For this purpose Kālidāsa invented the episode of the ring (16) which is not heard of in the Mahābhārata. When Anasūyā approached Durvasas, begging for mercy to be shown to Śakuntalā 'the naturally crooked' who had sinned a little and ruled that the curse would end at the

(15) This topic has been dealt with in greater detail in our general remarks on Acts v, vi, and vii.

(16) Vide however the next Section.

right of an ornament of recognition. Provision for this had already been made by the poet's skill. For, when Dusyanta took Sakuntalā's leave, he left his signet-ring with her as a souvenir. As Priyamvadā remarked Sakuntalā thus had the antidote against the curse in her own hand.

This ring was found in the beginning of the sixth Act and then the king's sufferings commenced. That Act saw the elimination of the personal element in his love when he realised the spiritual and religious aspect of marriage, recognised Sakuntalā as his dharmapatnī and began to grieve her rejection because it meant serious agonies to his ancestors. Association with divine beings and achievement of a selfless philanthropic mission for them completed the king's spiritual preparation for a second union with Sakuntalā, the goddess, which was appropriately signalled by the reception of unique honour at the hands of the Chief of gods, that far exceeded his desues. The union between Dusyanta and Sakuntalā, thus purified, was now a matter of course and the beautiful scene on the Hemakūta was a logical consequence of what had happened in Acts v and vi. Sakuntalā and Dusyanta are once more united, a complete reconciliation between the two takes place, the curse of Durvāsas is made known and we close the book with full satisfaction to see that a real and permanent union between the souls of the lovers has now been achieved and is sure to be attended by uninterrupted bliss.

II THE ABHĪJÑĀNA-ŚĀKUNTALĀ AND THE KATTHAHĀRI JĀTAKA

It has been stated above that the episode of the signet-ring is an invention of Kālidāsa. But that is not absolutely the truth. For, one of the Pālī Jātakas, known as Katthahāri Jātaka, seems to have supplied the poet with the idea of the ring. Kālidāsa of course vastly improved upon this Jātaka idea and made the ring serve quite a different purpose in his drama even as he improved upon the original story of Dusyanta and Sakuntalā occurring in Mahābhārata.

In order to give the student a better idea as to how Kālidāsa used the ring-episode in the Jātaka for his dramatic purpose, we give below in brief the story of the Katthahāri Jātaka.¹⁷

(17) For this Jātaka in the original see Professor N. K. Bhagwat' Jātaka-Kathā-Sandoha pp. 4-5.

King Brahmadrta of Benares once went into a forest and was wandering about in search of fruit and flowers. There he chanced to see a girl, who was collecting wood and was enlivening her labours by singing. The king was attracted by her and married her. Immediately she conceived and felt herself to be very heavy, because it was really the Bodhisattva who had entered her womb. She informed the king of her delicate condition. Thereupon the king gave her his signet-ring and, 'If your child be a daughter, you can dispose of the ring and bring her up with the money that you will get for it. If, however, the child be a boy, you should bring him to me along with the ring.'¹⁸ In due course the girl gave birth to the Bodhisattva, who began to grow in his mother's womb. Once the little boy was taunted by his play-mates as being fatherless, he thereupon went to his mother and asked her who his father was. She told him the story of his birth and at his desire took him to the king along with the ring.

When the girl presented the boy to King Brahmadrta and showed him the signet-ring, the king though he knew her, refused to acknowledge either the boy or the ring to be his, because he was overcome by a sense of shame.¹⁹ The girl thereupon went through a kind of ordeal (*svakārya-vyavahāra*) to convince the king of the truth of what she was saying. 'If this boy is born from you, let him stand supportless in the air. Otherwise let him fall down and die,' she declared and threw the boy into the sky. The Bodhisattva sat cross-legged in mid-air and in sweet tones announced himself to be a son of the king and asked his father to rear him. Hearing these words King Brahmadrta extended his arms to receive the young prince. The boy descended into his father's arms and sat on his lap. The king appointed him his Yuvarya and made his mother his chief queen. After his father's death the boy became known as King Kāthasāhana (Sanskrit. Kāthasāhana).

(18) Read 'राजा कर्मविद्विक्त दया, 'सर्वे पीता ह्यसि, इमं विद्विजेत्वा योग्यपार्थिव, सर्वे पुत्रे देहि, मुदिद्यापि विदि मम शक्तिं क ओषधामि' इति व वा पकामि' Ibid p. 4.

(19) Note 'राजा जलन्तो वि परिसमन्तं लम्बाय 'न मद् पुत्रो नि जाइ । 'सर्व ते देव मुदिका इमं वनाकाशे' ति । 'सर्वमपि मद् मुदिकां न श्येते' ति' Ibid p. 5.

It will be noticed that this Jātaka story resembles the mahābhārata account of Śakuntalā in some important particulars. Even as in the Mahābhārata, the faggot-gathering girl conceives immediately after marriage. Both in the Jātaka and in the Mahābhārata the king, though aware of his love-affair with the girl, refuses to acknowledge her and her son through some private motive. In both some kind of super-human intervention is responsible for the acceptance of the girl and the boy by the king.

It will further be seen that the part which the ring plays in the Jātaka story is different from that which it plays in the Śakuntalā. The purpose for which the king hands over the ring to the girl is different in both cases. The common feature, however, is that the ornament is used as a means of recognition. Then again, the *curse of Durvasas* makes the ring so dreadfully important in the drama. Thus though Kālidāsa may have derived the original idea of the ring from the Kāṭṭhahārī Jātaka, the way in which he has used this idea in his drama is all his own. Nevertheless our poet's indebtedness to the Jātaka to that extent must be acknowledged.

A word must be said about the chronological relation between the Jātakas and Kālidāsa. The date of the Jātakas is not definitely fixed. The Jātakas, as we have them now, cannot in fact be assigned to any one period. For, they are the result of a long process of development. But it is generally acknowledged that their origin can be traced back to about the second or third century B. C. Consequently there is nothing wrong in holding that Kālidāsa, who in our opinion flourished in the first century before Christ, was indebted to this Jātaka story for the ring-idea in his Śakuntalā.

III THE ABHYJÑĀNA-SĀKUNTALĀ AND THE PADMAPURĀNA

Professor Hemadatta Śarmā in his 'Padmapurāna and Kālidāsa' has tried to prove that Kālidāsa was indebted to the Śakuntalopākhyāna, occurring in the Svargakhanda of the Padmapurāna, for his Abhyjñānasākuntalā. Reading the text of the Śakuntalopākhyāna of the padmapurāna that Professor Śarmā prints in his book one is struck at the number of places in which the Śakuntalā and the Padmapurāna agree with each other,

The episode of the ring and the curse of Duryāsa are of course found in the padmapurana

The proposal of the Purohita that Sakuntalā should stay at his house till delivery, Sakuntalā's being taken away by Menakā while she was following the Purohita to his residence, the loss of the ring in water and its subsequent find in the belly of a Rohita fish by a fisherman, the fisherman's arrest by the city-police and the rough handling he receives at their hands, the king's recollection of Sakuntalā and all her previous history at the sight of the ring and his consequent repentance and grief, the episode of the rich merchant who dies childless and the effect it produces on the king's mind, Indra's call to Duryānta to go to heaven in order to destroy demons who were unconquerable by the gods, Duryānta's arrival in the hermitage of Marica in company with Matali, the king's meeting with his son who was harassing a lion and finally his acceptance of Sakuntalā and his learning of the curse of Duryāsa from Marica in all these the drama and the Purana resemble. Verbal resemblances are also found in many places. It must also be recorded that the two works disagree with each other in some particulars the question then is whether Kālidāsa was indebted to the Padmapurāna for his drama.

It is not possible to discuss the topic here at any very great length. But a few considerations may be urged. First, the date of the Padmapurana cannot be settled. The general character of the Padmapurana is such that it is not possible to assign it to a date anterior to that of Kālidāsa. Secondly, it is significant to note that the Ānandāśrama edition of the Padmapurana does not contain the Sakuntalopakhyaṇa. So even if the Padmapurana is assigned to a certain period, it cannot be said definitely that the Sakuntalopakhyaṇa originally formed part of it. Thirdly, the impression that is created on our mind by a perusal of the Sakuntalopakhyaṇa of the Padmapurāna is that, far from Kālidāsa being indebted to it, it is the Padmapurāna that is indebted to the Abhijñānasakuntalā. The Sakuntalopakhyaṇa of the Padmapurāna seems to have been based on the Sakuntalopakhyaṇa of the Mahabhārata and the Abhijñānasakuntalā of Kālidāsa.

The strongest argument against the possibility of the Padmapurāna borrowing from the Abhijñānasākuntala may be thus stated. First, as pointed out before there are some particulars in which the Purāna differs from the drama. For instance, in the drama Sakuntalā unconsciously drops the ring at Sacīrīthā while offering obeisance to the water in that holy place. In the Purāna, on the way to Hastināpura the party stops for a bath in the Sarasvatī at mid-day. Sakuntalā hands over the ring to Priyamvadā before descending into the river. Priyamvadā keeps the ring in a skut of her garment from which it drops into the water. Though fear she does not inform Sakuntalā of this loss and Sakuntalā also forgets to ask her anything about the ring till they reach the king's court and the necessity for showing the king the ornament of recognition arises. Then again, according to the drama recognition of his son Sarvadamana and meeting with his wife Sakuntalā take place before Dusyanta goes to see Māritica. According to the Purāna on the other hand, Dusyanta meets the boy and is even as in the drama, mysteriously attracted towards him. Kāśyapa then arrives on the scene and Dusyanta asks the holy sage who the boy is. Kāśyapa thereupon informs the king that the boy is his and also tells him about the curse of Durvāsas.

Secondly, there are several fine, beautiful and poetic passages and situations which we find in the Abhijñānasākuntala, but which are not found in the Padmapurāna. Thirdly, the author of the Padmapurāna does not also appear to have been appreciably affected by Kālidāsa's literary style. And last, the characters of Dusyanta and Sakuntalā as they are depicted in the Purāna show no trace of the exquisite delineation with which Kālidāsa paints them in the drama.

Under these circumstances the question is: If the author of the Padmapurāna borrowed from Kālidāsa's drama, why did he change the story and why did he not adopt the excellent features of the drama? This, as said above, is the strongest argument against the possibility of the purāna being indebted to the drama.

This argument is answered by taking into consideration the object which the author of the padmapurāna must have had in view when he composed his Sākuntalopākhyāna. Evidently he did not

start with the idea of writing an abridgment of the drama. His object was to reproduce the old epic story of the Mahabharata. That was why in the matter of style and the development of the characters of Dusyanta and Śakuntalā, he did not allow himself to be influenced by Kālidāsa. But the Abhijñāna-Śakuntalā was before him all the same. He therefore could not help borrowing some ideas and situations from it, which, in his opinion, were not inconsistent with the old epic tale. If he had adopted Kālidāsa in full, his Śakuntalopākhyana would have ceased to possess the character of a Puranic story. That is why the Śakuntalopākhyana of the Padmapurāna breathes much more the atmosphere of the Mahābhārata than that of the Abhijñāna-Śakuntalā.

✓ IV TIME AND PLACE OF THE DRAMATIC ACTION

The classical drama of Europe knows of what are known as *Des Trois Unites* or the Three Unities. They are the Unity of Time, the Unity of Place and the Unity of Action. The Greeks first developed them and European dramatists generally followed Greece. The Unity of Time meant that the action of the drama should not run over a period longer than a day, or the time actually required for its representation on the stage. The Unity of Place similarly required that the events described in the drama should be represented as having occurred at one particular place only, or its surroundings, or that the action should not be shifted from one place to another as it advances from scene to scene or Act to Act. The Unity of Action again laid down that there should be a logical connection between the various incidents of the drama and that they should all lead up to one central action which must never be lost sight of.

The Unities of Time and Place are based on the idea of condensation. It was thus thought wonderful that an action running over a period of months or years together should be condensed within the short period of a few hours that were required for their representation on the stage. Similarly, the ancients perhaps thought it improbable that the same stage which once represented one place should be made to stand for very many different localities, if the action were to change its abode new and

then. The Unity of Action, however, was essential for the success of the drama as such. For, it is easy to see if the various incidents were disconnected and did not lead up to a definite denouement, they would scarcely constitute a drama. Thus, while the Unities of Time and Place were ultimately based on the more or less crude ideas of naturalness and probability as entertained by the ancients, who could not stand the necessary strain on their imagination, the Unity of Action had its foundation in a strict scientific conception.

The Greek dramatists strictly observed these Unities not only in their comedies, but even in their tragedies, where it was more difficult to do so. The French dramatists in general and the classical school of English dramatists, led by Ben Jonson in the golden era of English literature, were close followers of the Greeks. Sidney in his *Apology for Poetry* severely criticised those dramatists of his day that violated the Unities of Time and Place and his criticism, expressed in humorous language as it is, well deserves to be read. Shakespeare, the pioneer of the romantic school of English dramatists, represents a revolt against these three Unities. Almost all his historical dramas violate the Unities of Time and Place, the *Winter's Tale* being the most offending in this respect. The introduction of an underplot and the mingling of the tragic and the comic elements, so common in Shakespeare and his school, were a direct violation of the Greek idea of the Unity of Action, but these in Shakespeare have been so managed as not to sin against the real unity of action that counts so much in a drama.

Neither the Sanskrit dramatists nor the Sanskrit writers on dramaturgy evolved these three Unities as such. The essential unity of action was, however, secured by such devices as the *Avasthas* and *Sandhis*. But the introduction of an underplot (vide prominently the *Micchakathikā*) and the intermingling of the tragic and the comic elements, were common in Sanskrit. The Unities of Time and Place were most flagrantly violated. The *Abhijñānaśakuntalā*, for example, represents an action which runs over a period of six or seven years and in the *Uttarānāṁikā* twelve years actually elapse between the first and the second Act. As regards place we find in the *Abhijñānaśakuntalā* that while the scene of the first four Acts is laid in the penance-ground of Kāśyapa, the fifth and sixth

take us to Dusyanta's capital and in the seventh we have actually to descend from heaven on the lofty mountain Hemakuta. In the Sanskrit drama the action not only shifts from one place to another in this world but is sometimes represented as taking place in the other world also. But one practice deserves to be noted in this connection. The Sanskrit dramatists generally confine the action of an act to one particular place or its surroundings, unless of course a journey is intended to be represented. Another curious fact to be observed is that the *Malavikagnimitra* of Kalidasa rigidly follows the Unity of Place, for the entire action takes place in the king's palace and the surrounding garden. This may have been due to chance rather than to a consciousness of anything like the Greek rule of the Unity of Place.

Having made these general observations on the famous Three Unities, we proceed to lay down definitely the place and time of the various Acts constituting our play. The question of the time is to be considered from two points of view, first, the time that is actually taken by the incidents as they are represented on the stage and secondly, the time that is supposed to have elapsed between the various Acts, which in the end comes to mean the same as the time occupied by the entire action of the play.

Act 1.—The scene is laid in the forest contiguous to Kanva's penance-grove and in the grove itself. When Dusyanta first enters, he appears to be a few miles away from the grove, which he is approaching in his chariot with the velocity of wind. He then arrives at the precincts of the hermitage and then its door²⁰. There is not further movement. The remaining action takes place in the garden near the hermitage which is to the right⁽²¹⁾. It appears this garden was at some small distance from the sage's cottage proper. For, towards the close of the Act we find the girls seeking the king's permission for going to the hermitage⁽²²⁾.

(20) Note 'अत्रयितोपि शयते यद्यमामोगस्तोवनस्तेयति' । 13 8)

'इदमध्रमद्वारम् । यानत् प्रविशामि' (1 15 9)

(21) Vido 'अथ दर्शनेन वृक्षवाटिकामालपि इव भूयते' (1 16 2)

(22) Read 'आर्य, अनेनपृथग्वदृतन्तेन पर्याकुल' स्म । अनुजानीहि न. उद उतमनाय' (1 32.5-6)

Introduction.

The time appears to be the morning from about 9 A. M. to 11 A. M. Dasyanti is on a hunting expedition and hunt commences early in the morning. Some considerable time has apparently elapsed since Dasyanti's hunt began. For, his horses are exhausted and require a cool bath for refreshment (23). The girls are watering the trees. Watering of trees is done both in the morning and in the evening. Śakuntlā's practice seems to water the trees in the morning (Vid. iv 9). Reference to the tight knot of Śakuntlā's bodice shows that the girls had gone for watering the trees after their morning toilet. The lines of droppings from the skirts of bark-garments that Dasyanti observed in the precincts of the hermitage (i. 14) indicates that the garments were being carried after the morning bath. Further, the necessity felt for resorting to shade (i. 17 1, i. 24. 12-13) is an indication that the day had advanced and the sun's heat had begun to grow in intensity. The month appears to be Jyestha as a speech of the Sūtiadhāra in the Prastāvanā tells us that the Grisma, which extends over Jyestha and Āśāḍha, has just set in (24).

Act II—The action takes place in the king's camp not far away from the penance-grove. The king and the Vidūśaka later on take their seats in the shade of a tree (25). The time is the morning of the next day, as the Vidūśaka speaks of the king having seen Śakuntalā the day before (26). The exact hours appear to be from 8 A. M. to 11 A. M., as can be seen from the Vidūśaka's choice of a shady place for their private conversation which indicates that he anticipates trouble from the sun's heat.

Act III—The scene of the Viśkambhaka is laid somewhere in the precincts of the hermitage where the pupil has gone to collect the darbha grass and where he sees Priyamvadā carrying the Uśīra ointment and lotus-leaves for the suffering Śakuntalā. The incidents

(23) Compare वाट्टेय्याः किमन्ता वाजिनः' (i. 15 7)

(24) See 'ननु इममेव तावदचिरप्रवृत्तः श्रीमद्यमयविजुल्य नीयतम्' (i. 2 6)

(25) Mark 'यावदनुयात्रिकान् सेमित्य नातिदरे तपोवनस्य निवेशयामि' (i. 32. 19-20), 'सांप्रतमेतस्या पादपट्टायामविरल्लतावितानसनाये शिखतने' (ii. 7 9-10)

(26) Observe 'एव किल स्मास्ववर्द्धनिषु तत्रभवत्... वाकुन्तल्य समापन्नतया दुर्दिना (ii. 0. 23-24)

of the main Act take place in the Vatsya house on the Vāhni. About a fortnight must be supposed to have elapsed between Act II and Act III. There are sufficient indications for this supposition.²⁷ The lotus betwixt Duryāna and Saktuntalā has grown intense and both of them have grown lean. The friend concludes that no time can now be lost in waiting Union between the two must somehow be accomplished. The actual hours of the day appear to be from 2 P. M. to 6 P. M. When the King enters he speaks of this time of intense heat and towards the close of the Act we hear of evening sacrifices.²⁸ The pupil in the Vismambhaka may be supposed to have gone out collecting darbhas at about 9 A. M.

Act IV—The action in the Vismambhaka takes place somewhere outside Kanva's hermitage where the girls are collecting flowers. But they are near enough to be able to hear the imprecation of the angry sage Durvasa. The main scene is laid in the hermitage from which the party starts and the audience witnesses its journey till it arrives at the brink of a lake where it stops in the shade of a Kāśirāśī to receive the final message from Kanva. There are indications to suppose that this lake was situated at some distance from the penance-grove²⁹ and was perhaps one of that had rendered the path to Hastināpura delightful at intervals (IV 10).

About twenty days' interval separates the Vismambhaka of the fourth Act from the third. During this period the Gandharva marriage had taken place and Saktuntalā had conceived though her conception might not have been known to anybody.

(27) Notice 'सायं यत् प्रभुतमम दर्शनवधम गतं च राजर्षिं (III 10 2)

'स राजर्षिं पत्न्यां दिवसान् प्रजागरुदशो लक्षते (III 11 2) 26)

(28) Note 'इमं मुद्रातपवेलाम्' (III 5 3) सायनेन सवनकर्मणि III 26

There are also other indications of time in this Act IV

'दुःखं इति अनिरागो दिवस' (III 10 3) 'उपस्थिता रजनी (III 23 3), and

'यस्य परिणतो दिवस (III 23 17) These indicate the same time

(29) Vide 'शकुन्तला—(आश्रमाभिमुखी स्थितः) IV 19 13), शकुन्तला

विरहितं गयमिव तयावनं यद्य प्रविशाम' (IV 21 8) This shows that

they were out of the penance-grove.

It appears the sacrifice for protecting which Dasavanta was requested to stay at the hermitage had lasted for about 1 month, for it was now over and the king was given leave to return to his capital. About four or five months must be supposed to have passed between the Visakambhaka and the fourth Act proper. This long period was necessary for Śakuntalā to grow abhivṛkṣasattvalakṣma (v. 19-7) This means that Kāśyapa was away from the hermitage for nearly six months. And this was as it should be. For the sage had to journey from the foot of the Himālayas⁽³⁰⁾ to Somānātha or Somnāth in Kathiawad and return after performing the necessary rites. For this six months would be easily required, considering the way journeys were performed in ancient days.

The actual time of the Visakambhaka appears to be the morning between 9 A. M. and 9 A. M. when generally young girls collect flowers. The bulikarma and the worship of Śakuntalā's saubhāgyadevatā were yet to be performed and it is reasonable to suppose that they were done at about mid-day. The actual hours of the main scene of this Act were between 6 A. M. to about 9-30 A. M. The pupil of Kṛmva rose at break of dawn and informed his preceptor of the time, as we learn in the beginning of the Act. Towards the end we find Śringarava telling Śakuntalā that the sun has ascended to another division of the sky,⁽³¹⁾ which means it is now past 9 A. M. The day is the one following a full-moon day, a Kṛsnapṛatipadā. There is no indication regarding the month.

Act 5.—The place is a chamber in the royal palace at Hastināpura, adjoining the concert-hall. Thence the king moves to the fire-sanctuary, where the rest of the action takes place. Towards the end he returns to his bed-chamber. The time is from 1 P. M. to about 3 P. M. Kings in ancient days

(30) That Kāśyapa's Settlement was at the foot of the Himālayas is indicated by the Kauśika's 'एते खलु हिमगिरिरक्षत्यकारण्य कसिन. तपस्विन सम्राज्ञः.' (v. 112) Also compare vi. 17

(31) See 'युगान्तरमाहृद मन्विता । स्वरतापन्नभवती' (iv. 19.12).

usually rose from their judgment-seat at about mid-day and took about a couple of hours' respite. We know from the Kañcuk's speech (v 5) that Dusyanta was enjoying rest after his work in the court when the party from Kanva's penance-grove arrived. Kalidāsa elsewhere (32) speaks of kings having no particular appointment during the sixth part of the day (i.e. from 1-30 P. M. to 3 P. M.)

It appears to us that the action of the fifth Act takes place on the same day as that of the fourth. The party leaves the precincts of Kanva's hermitage at about 9-30 A. M. and arrives in the king's palace at about 1 P. M. This means that the penance-grove was situated at a distance of a few hours' journey from the capital. In the Mahabhārata Dusyanta's capital Pratisthāna is removed from the grove by about 16 miles (33). Kalidāsa may have curtailed this distance to a certain extent for his dramatic purpose. We make this supposition because we think that regard must be paid to the following considerations. Sakuntala at this time is *en route*. Old Gantami is one of the party. There is no indication of the journey being made in stages. No arrangement for conveyance is made, nor any equipment for the journey taken, which would have been the case if the city had been far away. The excellent character of the road (as indicated in iv 10) can only be accounted for by saying that the grove being close to the capital, its road was the special care of Dusyanta's P. W. D. For, it is a matter of common knowledge that places which kings (modern Governors) haunt, or are likely to traverse, are well taken care of, and even new

(32) Vikramorvasiyam ॥ 1. Also vide the eighth Uccā vāsa of the Das'akumaracarita, where a detailed time-table of the king's programme for a day is given.

(33) Read 'ततो मृगसदृशानि दत्त्वा सबलवाहन इ. 1 वनमालोक्यामास नगरायोजनद्वये ॥ 2' अ. 91, 'अथमासु पथा सर्वनीयतां क्षत्रियालयम् । द्वितीययोजने त्रिषा प्रतिष्ठानं प्रतिष्ठितम् ॥ 45' अ. 96. A Yojana is equal to four Kroas or about 8 miles.

Kalidāsa himself says that the hermitage was at the foot of the Himalayas. This mountain is at a very great distance of हिस्तनापुर. For dramatic purpose V. she has no regard to geography.

roads spring up if they are pleased to visit out-of-the-way places.(34)

Act vi—The scene in the Pravesika is laid somewhere outside the regular city on some street in the suburbs where the fisherman has arrived to dispose of the ring he has found and is arrested. The party then moves to the city-gate, where the Superintendent asks the policemen to wait with the fisherman till his return from the king's palace (7). At the end they go to a liquor-shop. The action of the main Act takes place in the royal pleasure-grove, called Prauradivana, the Madhavi bower of which is selected by the king for his private conversation with the Vidusaka. Later on the king moves to the terrace of the Meghapaticobanda palace to relieve the Vidusaka's distress. Matali's chariot appears to be in attendance. The king gesticulates mounting it and the Act closes.

(34) In this connection, stanza vi 12 is by some considered to indicate the distance of the grove from the city. According to them three days are necessary for a journey from the grove to the city and back. This appears to us highly improbable. It means that no sooner will the king arrive at the capital than a courier will be sent. This can hardly be the case. Śikuntalā is Dasyanta's favourite wife. He hopes to be a father through her (vide vi 19 and our remarks thereon). She must therefore be brought to the capital with due pomp and ceremony. Her arrival must be public and attended by all the units of the king's army. The preparation for her reception will take some time. That is, we think, why Dasyanta says that the नेता जन (thus by the way does not mean a single individual, but rather a representative of the king) will wait upon Sakuntalā on the third day. In the Mahābhārata the king promises Sakuntalā to send a whole army with all its usual four divisions to take her to his capital. Again it is just possible that vi. 12 has no particular significance. The king makes that statement because he sees the three letters on the ring which he wants to present as a souvenir to his beloved, and not that he chooses that ring with the three letters because he has in his mind the time required for a journey to and from the capital.

(35) Note 'नृचक, इमं पुरद्वारं अग्रमस्तौ प्रविशत्यवतम्' (vi 1 19-20)

There is no indication regarding the actual time of the events in this Act. The Pravesaka takes place probably at 5 P. M. We base our conjecture on the fact that liquor-shops generally become crowded in the evening and we have reference at the end of this to the party proceeding to a liquor shop. The events in the main scene would appear to have taken place between 3 P. M. and 6 P. M. Two considerations lead us to this conclusion. Sānumati had just finished her duty of keeping watch at the *Apāras-tirtha* as long as it was time for the ablution of the *sadhujanas*. This time probably extended as far as 3 P. M. till when the sages took their mid-day bath and performed their usual rites such as the *madhyanhasamdhyā*. For, we know that when Sakuntalā was rejected in the fifth Act and proceeded to follow the Purohita to his house towards its close (at about 3 P. M.), Menakā saw her in this pitiable condition and lifted her away. At that time Menakā was probably keeping watch at the *Apāras-tirtha* or had just finished her duty, even like Sānumati on the present occasion. Another fact to note is that Dusyanta sent word to Minister Pisuna to report to him the cases that he might have investigated that day. This must be some time after the period of the King's usual attendance at the court was passed. The minister probably waited for some time to see whether the king would arrive and then proceed to investigate the cases himself and we find that during the course of this Act the report of the case investigated was received. All this also accords well with the hours that we have conjectured above. The season of the action in this Act is of course the spring, as is clear from the conversion of the two *Udyanaparikhās*. The month appears to be Caitrī, as the *Vasanta* has just commenced.

A period of about six years passes between the fifth Act and the Pravesaka of the sixth. We learn from the *Mahābhārata* that Sarvadāmana was in his seventh year when Sakuntalā came to the King's capital. No long period elapses between the sixth Act and the seventh. In the seventh Act we find Sarvadāmana is about six years old, as can be seen from his childish pranks and talks. That age can reasonably be credited with the power of curbing the innocent beasts of the holy penance-grove in the case of an unusually

strong boy, who is to be a Cakravartin in future. So we may suppose that Kālidāsa follows the Mahābhārata in the matter of the age of Śakuntalā's boy at the time of her second union with Duryanta. About three weeks separate the Pīvesaka from the main scene of the sixth Act. During this time the scandal of Śakuntalā's unjust rejection and her subsequent recollection at the sight of the ring spreads far and wide throughout the kingdom. Duryanta grows repentant and the entire course of his daily life is changed (vide vi 5, 6). He becomes so reduced in body that even Śakuntalā is not able to recognise him all at once, as we know from the next Act.

Act vii—The place is the two wind-regions called Pravaha and Āśahi through which the king seated in Mātali's chariot passes. He then alights on the Hemakūta and then proceeds to the hermitage of Māricea. There is no indication regarding the actual hours of the day. The king's comparison of the Hemakūta with a bar of evening clouds may perhaps indicate evening as the time of the action, say, between 5 P. M. and 6-10 P. M. That is a time proper for young boys to move out of doors and enjoy their favourite play. It is also suitable for a lecture (modern *puṣṭak*) such as the one on the duties of a *pativatā* that Māricea is delivering to the ascetic-women. And the evening is moreover best fitted for the union of souls, the time when the eternal union between the night and the day takes place.

A week or ten days elapse between the sixth Act and the seventh. This time is sufficient for the fight to take place between Duryanta and the Duryōyas and victory to crown the leadership of the former. The king enjoys a few days' hospitality at Indra's abode. During this time his fame spreads all over heaven and the celestials begin to compose songs celebrating his signal victory over the demons.

V A CRITICAL APPRECIATION 36 ✓

Kālidāsa is the prince of Indian poets. His works have been

36 At the beginning of our notes on each Act the reader will find a full summary of the action in that Act and at the end our critical observations thereon. In this section we confine ourselves to purely general matters.

the delight of educated Indians for nearly two thousand years. They have elevated him to a rank, which is by a very long way above that of any other poet in India. From very early times his genius has been recognised by Indian Pandits. Poets have paid him an ungrudging tribute of respect in their works and various well-known stanzas of unknown authors are current in the language, that express critics' high appreciation of his works and profound admiration for his genius.³⁷ Since Sir William Jones introduced him to the western world by his translation of the Sakuntala published in 1789, Kālidasa's greatness has been recognised by foreign critics and eminent scholars have paid him their unstinted meed of praise. His position in the front rank of the world's greatest poets is now assured. The western world knows him principally as a dramatist and his Sakuntala is translated in almost all the European languages several times over. We quote below a few appreciations of the poet by eminent Westerners.

Goethe, the famous German poet and the greatest literary figure in Europe after Shakespeare, expressed his admiration of Kālidasa's Sākuntala in 1792 in four well-known lines, which, though often quoted, may well bear repetition here (as translated by E. B. Eastwick)

'Wouldst thou the young year's blossoms and the
fruits of its decline,

And all by which the soul is charmed, enraptured,
fersted, fed,

Wouldst thou the earth, and heaven itself in one sole
name combine ?

I name thee, O Sakuntala' and all at once is said'

Speaking of Kālidasa's Sakuntala Sir Monier Williams remarks 'No Composition of Kālidasa displays more the richness and fertility of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his familiarity with the workings and counter-workings of its conflicting feelings, in short, more

³⁷ These stanzas are collected in Appendix D

entitles him to the rank as 'the Shakespeare of India' (38)

Alexander von Humboldt, in treating of Indian poetry observes 'The name of Kālidāsa has been frequently and early celebrated among the western nation. This great poet flourished at the splendid court of Vikramāditya, and was, therefore, contemporay with Virgil and Horace. The English and German translations of the Sākuntalā have excited the feeling of admiration which has been so amply bestowed upon Kālidāsa. Tenderness in the expression of feelings and richness of creative fancy, have assigned to him his lofty place among the poets of all nations.' In another place he says 'Kālidāsa is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Uvāsi, is one of the most beautiful and poetical productions which have appeared in any time.'

Augustus Wilhelm von Schlegel, in his first lecture on dramatic literature, says: 'Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were common long before they could have experienced any foreign influence. It has lately been made known in Europe that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (Nāṭakā) hitherto known to us is the delightful Sākuntalā, which notwithstanding the colouring of a foreign climate bears in its general structure a striking resemblance to our romantic drama.'

It is not possible to quote here the appreciation of Kālidāsa by Professor Lassen, Dr Ryder and Dr Sylvain Lévi. We only content ourselves by drawing the reader's attention to them (39)

(38) It is generally supposed that the title 'the Shakespeare of India' was first applied to Kālidāsa by Sir Monier Williams. That, however, is not correct. We find in the Preface to his translation of the Sākuntalā Sir William Jones referring to Kālidāsa as 'our illustrious poet, the Shakespeare of India.'

(39) Lassen's Indische Alterthumskunde, Band II p. 458, Blau Dāṣī's Literary Remains p. 2. Ryder's Introduction to Kālidāsa, Translations of Shakuntalā and Other Works (Evermann's Library), Lévi's Le Théâtre Indien pages 163 and 368-371.

and proceed to note a few general tendencies in Kālidāsa

Kālidāsa's best claim to eminence lies in his being our greatest poet in all the three principal departments of poetry viz. lyric, epic, and dramatic. He is easily the most eminent Sanskrit dramatist and the best writer of lyrics and his two narrative poems assign to him the first place among the writers of epic Kāvya. His Meghadūta, Raghuvamśa and Sākuntalā will for all time remain the best representatives in Sanskrit of a khanda-kāvya, kāvya and nāṭka. Such a combination of these three powers is very rare. If Bhavabhūta makes some approaches to reach Kālidāsa's greatness in the field of drama—he has nothing to his credit in the domains of lyric and narrative poetry. In English literature Shakespeare is the greatest dramatist and one of the best writers of lyrics, but as a narrative poet he proves to be a failure. The epic greatness of England was reserved for Milton. It will thus be seen that Kālidāsa's greatness lies in being not only the greatest of our dramatists but an all-round genius, pre-eminent in all the three domains of poetry. We are, however, here concerned with Kālidāsa, the dramatist.

Kālidāsa has given us three dramas, the Malvikāgnimitra, the Vikramorvaśīya and the Sākuntalā. Doubts had been expressed regarding his authorship of the first, but that opinion was long exploded. Chronologically the order of these is the one in which we have stated them and a perusal of these three is enough to convince anybody of the correctness of that order. Indeed, a careful study of these three dramas is both interesting and instructive from the point of view of the development of Kālidāsa's dramatic art. One or two points in this gradual development may be noted.

In his Malvikāgnimitra Kālidāsa introduces one heroine (nayikā) and two sub-heroines (upanayikās), in all three women that share the king's affection. In the Vikramorvaśīya the number is reduced to two, one nayikā and one up nayikā, while in the Sākuntalā we have the Nayikā alone. The disadvantages of having more than one heroine in the play are obvious. The poet finds it very difficult to depict and develop the characters of two or three heroines at one and the same time, consistently with the dramatic purpose he has in view. The necessary result is that the character

of the heroine or *nāyikā* suffers. In the *Mālavikāgnimitra*, for example, Kālīdāsa has failed miserably in depicting his heroine. *Mālavikā* does not strike us as a heroine at all. Before the serene majesty of the elderly Dhānir and the vivacious sprightliness of her charming younger rival Irāvati, *Mālavikā* sinks into insignificance. In the garb of a mad hot heart she appears to have undergone a change. She is in fact a most un-heroine-like heroine. In the *Vikramorviśyā* again *Urvasī* suffers to a certain extent, though by no means as badly as *Mālavikā*, owing to her contrast with the king's previous beloved *Ausīnarī*. Before the fire of the sincerity of the Benares Princes' affection, the meretricious love of *Urvasī* seems to melt and fails to evoke from us admiration or applause. But in the *Sākuntalā* Kālīdāsa came to realise his mistake. He refuses to introduce on the stage a rival for *Śakuntalā*, though *Dasyantā* has many more wives, with the result that he can now freely exercise on her all the wonderful power of his magic delineation. *Śakuntalā* hence captures our mind with a fascination unknown to *Urvasī* and unimaginable in the case of *Mālavikā*. Apart from the author's difficulty of the successful portrayal of more than one heroine, the audience also is to a certain extent disturbed in its concentration on the principal character of the play. In the *Mālavikāgnimitra* Dhānir and Irāvati so much capture our attention that we have scarcely sufficient time to observe *Mālavikā* adequately. In the *Vikramorviśyā* again our attention is divided between *Urvasī* and *Ausīnarī*. But in the *Sākuntalā* the heroine's charming personality dominates the entire play. Out of the seven Acts she is actually present on the stage in five and in the remaining two she always looms large before our mind. Never in the whole of the drama is our attention diverted from her.

Another disadvantage that results from the introduction of more than one heroine is that it tempts the poet to put his hero in a most awkward and ridiculous situation, wherein he appears contemptibly insincere. * The nature of the love of an ancient

(41) Read the scenes between *Agnumitra* and *Irāvati* and *Pururvas* and *Ausīnarī* wherein the heroes pretend a most sincere affection for their former beloveds, while they know at heart that what they speak is totally false.

Indian king is such that insincerity in his dealings with his former favourites is to a certain extent unavoidable, for he generally has his harem full. The so-called *dalai* of a lover, which in Sanskrit is considered to be almost a necessary qualification of a hero, is nothing but a dignified camouflage for down-right insincerity. When, therefore, the poet suggests, as in the *Sākuntala*, that the hero though attracted by another girl, has kept his regard (not love) for former beloveds inviolate, we in a way admire him for his self control and politeness under trying circumstances, for we know that with his absolute authority he can easily put out of his way his previous wives, but does not do so in the goodness of his heart. But a scene like the one between Agnimitra and Iravati, or Pururavas and Anshumati, makes the hero look contemptible for his shamefaced lies and undisguised duplicity. Kālidasa had realised this when he wrote his *Sākuntala*. He would not therefore bring Queen Vāsumati on the stage and while in the sixth Act the audience trembles in its heart at the prospect of seeing Vāsumati enter and the king placed in an unenviable position, the poet skilfully manages to send her away.

* * All the three dramas of Kālidasa treat of a love story. There is first the springing up of love in the minds of the hero and the heroine, almost at first sight, there is some obstacle in the fulfilment of their desires and there is the inevitable union in the end. A superficial observer often wonders as to why Kālidasa thought it necessary to compose three dramas to deal with more or less a similar subject. But closer examination reveals the difference between the three plays and clearly demonstrates the development in the poet's idea of love. Without entering into minute details it is easy to see that the *Malvikāgnimitra* treats of purely material love, the sensual passion of a voluptuous king, who is captivated by the charms of a low mud (as she then is to him) and enters into all kinds of mean intrigues to secure her union, though he is old enough to be her father and has reached an age at which, as Hamlet says, the hey-day in the blood is tame, humble and waits upon the judgment. The *Vikramorviśya* on the other hand deals with the love of a recognised courtesan, who accidentally meets a brave warrior, characteristically

captivates him in the coquettish meshes of her hot passion and holds him captive for years together with all those arts of fascination that she as a heavenly being knows so well. With remarkable skill and insight Kālidāsa gives us here the true picture of a courtesan's affection, how of her own accord she makes bold advances to her lover, how in their very first meeting she sits quite close to the king so much as to evoke from the Viduraka a humorous reproof, how she grows concerned at the knowledge that the king is attached to his wife and has respect for her, how in her relations with her lover her sole object is the gratification of her brute passion and how with that end in view she unscrupulously prefers to undergo separation from her son in a most unmotherly fashion. The indissoluble and extraordinary hold that the hetaira has secured on Pūrūvas is so complete that the poor king actually goes mad in her absence. And when in his helpless insanity the duped monarch wanders about in the forest pitously crying out to his beloved, the poet seems to teach us the lesson that passion for a courtesan ends in misery.

But when we approach the Sākuntalā we breathe a purer and distinctly healthier atmosphere. Kālidāsa here wants to describe the affection of a well-bred high-born gñhī, typically Hindu, an affection which it is possible for every one of us to experience and enjoy. It may not be given to all to be captivated by the charms of a lovely maid servant! People who fall easy victims into the snares of the affection of courtesans may be few. But every one in the world may expect to be blessed with the love of a Sākuntalā. The love that Kālidāsa depicts in his last play is universal and pure. It has nothing of the limited and grossly sensual character of the earlier dramas about it. It is a love of that kind which makes every Hindu home holy, and blessed with which a man desires not for wealth or honour, but enjoys supreme happiness of some 'kimpri' character, whether in affluent circumstances or otherwise. Such a love proclaims the pūrṇatā prajñā of the poet and at once places him at the pinnacle of poetic glory.

As we are dealing with this point we cannot resist the temptation of quoting the remarks of Dr. Ryder on the same

subject. Says he, 'No other poet in any land has sung of happy love between man and woman as Kalidasa sang. Every one of his works is a love poem, however much more it may be. Yet the theme is so infinitely varied that the reader never wearies. If one were to doubt from the study of European literature, comparing the ancient classics with modern works, whether romantic love be the expression of natural instinct, be not rather a morbid survival of decaying chivalry, he has only to turn to India's independently growing literature to find the question settled. Kalidasa's love poetry rings as true in our ears as it did in his countrymen's ears fifteen hundred years ago.

'It is of love eventually happy, though often struggling for a time against external obstacles, that Kalidasa writes. There is no trace in his works of that not quite healthy feeling that sometimes assumes the name 'modern love'. If it were not so, his poetry could hardly have survived, for happy love blessed with children, is surely the more fundamental thing. In his drama *Uttara* he is ready to change and greatly injure a tragic story, given him by long tradition, in order that a loving pair may not be permanently separated. One apparent exception there is—the story of Rama and Sita in *The Dynast of Pagan*. In this case it must be remembered that Rama is an incarnation of Vishnu, and the story of a mighty god incarnate is not to be lightly tampered with.'

Another direction in which the development of Kalidasa's genius can be easily measured is the way in which he treats the character of the Vidusaka in his three plays. As we advance from the *Mālavikāgnimitra* to the *Vikramorvasiya* we see the importance of the Vidusaka fast diminishing. In the *Mālavikāgnimitra* the Vidusaka is an all-important personage, who holds in his hands all the strings of the dramatic action and without whom the development of the plot appears almost impossible. He is in fact to *Agnumitra* what *Kumardaka* is to *Mādhava* in Bhavabhuti's romantic drama. *Agnumitra* has absolutely no hopes of achieving his union with *Mālavika* without the Vidusaka's active co-operation. In the *Vikramorvasiya* his importance is considerably reduced. He is yet helpful in some way for the further advance of action. He lets out

the secret of Purūravas' love to Urvasī to the clever maid of Ausīnarī, who works upon his gullibility and it is he who loses the valued love-letter and thus indirectly brings upon the king the anger of the Benares Princess. But when we reach the Śākuntala we see the proper place of the Vidūśaka. In the second Act the king requests the Vidūśaka to help him in the prosecution of his love-suit. But the jester first tries to throw cold water on his friend's enthusiasm and then offers him advice, which, if followed, would have spoiled Dusyanta's case, rather than helped it. His buffoon's nature is characteristically brought out in his advice to the king to stay mid-way like Tisanku of old. In the fifth Act his absence rather than presence helps the development of the plot. But in his real character of conducing to the innocent meritment of the audience and provoking the groundlings to laughter, the Vidūśaka of the Śākuntala far surpasses the Vidūśaka of Kālidāsa's two earlier plays. In two places (vide our notes on ii. 2.9 and vi. 20.4) he distinctly shows himself to be related to Shakespeare's Falstaff and in the sixth Act he displays wonderful wisdom in his observations. The Vidūśaka of the Mālavikāgnimitra is present on the stage in all the five Acts, in the Vikramorvasya he figures in three Acts out five and in the Śākuntala in three out of seven. Dusyanta's Vidūśaka is not able to see Śakuntalā even once. He has to content himself with hearing descriptions of her heavenly beauty from his friend or observing her matchless punting by the king. In his first play Kālidāsa committed the mistake of giving undue importance to a third-rate character. In his Vikramorvasya he rectified his error to a certain extent and in his Śākuntala he assigned to that character his proper place in a drama.

VI KĀLIDĀSA'S CHARACTERISATION ✓

A few remarks on Kālidāsa's characterisation may here be safely made. Characterisation occupies a position of supreme importance in English drama. It is in fact its soul. In Sanskrit it does not appear to have commanded such importance. Writers on rhetoric and dramaturgy make elaborate divisions of nāyikas and nāyikās, carefully lay down the various characteristics that belong to them and give accurate definitions of almost every character that figures

in a drama. All this elaboration creates the impression that the task of a dramatist is more or less mechanical and little scope is left for the poet's ingenuity. But in actual practice we find that poets have freely exercised their powers and though characterisation as such does not occupy a position of commanding importance in the science of dramaturgy, we possess in Sanskrit drama characterisation of a very high order. It is further to be noted that most of the elaborate writers on dramaturgy flourished after the golden period of Sanskrit drama and have thus based their rules on a careful observation of the dramatic literature in existence in their days. So we see that instead of the dramatis following the dramatic rules, it is the rules that have followed them.

Characterisation is of two kinds either to portray highly individualised characters, or to present pictures of highly typical men and women. There was a time in England when dramas like Ben Jonson's *Volpone* or *Every Man in his Humour*, which depict types of character without much plot in them, could please the people. The dramatist's real skill, however, lies in portraying characters that are both individual and universal, characters that are sufficiently individualised, but have a permanent interest for all time. This is what Shakespeare and Kālidāsa have done. We see their characters move and speak in our every-day life, though their dramas were written hundreds of years ago. Indeed, Kālidāsa's great peculiarity which distinguishes him from other Sanskrit dramatists is the skill with which he succeeds in endowing each of his characters with a distinct personality. No two characters of his are alike and everybody has traits peculiar to him.

Confining ourselves to the *Sakuntala* we find that the characters of the two girl friends of *Śakuntala* are so beautifully differentiated. They are wonderfully united in their friendship for *Sakuntalā* and show a most sensitive kind of devotion to her welfare and an almost feverish desire to avoid causing their *prakṛtipelva* friend any unnecessary worry, either mental or physical. But in other respects they have characteristics peculiar to themselves. While the one is serene, grave and sober, the other is vivacious, gay and suave. While the one has her eye turned towards the serious aspect of

life the other is inclined to take things easily and in a jolly manner. The one goes deep into human nature and has a foresight that reaches far in the future, the other is carried away by superficial appearance and cannot look much ahead. The one is of a more or less religious temperament, scrupulously conscious of her duties, plain in her talk and candid in her manners, the other is sentimental and romantic, witty in her speeches and peculiar in her ways. Almost every sentence that they utter is characteristic and it is possible unmistakably to rearrange a scene, wherein they figure, on the basis of the knowledge of their character, even if the speeches are hopelessly mixed (41).

Another pair of some importance, which is similarly differentiated, is represented by Śārngarava and Śāradvata, two of Kāśyapa's pupils, that take Sakuntalā to her husband's capital. That Śārngarava is the leader of the party and is more important of the two is already indicated to us by his name being first mentioned and his subsequently being introduced in the fourth Act. The difference between their characters becomes noticeable even from the time they enter the king's city. The impressions created on them by the hurlyburly of the capital are different. Their attitude towards the king in the conference that follows emphasises this difference. Śārngarava is spited, Śāradvata is calm. The one is conscious of the justice of his cause, is determined to push it through, and, highly offended at the king's words, hesitates not in directing towards him a volley of ridicule and irony. The other is incapable of all this. He relies on what he knows to be absolutely true, never loses his temper and makes a calm and sign pronouncement in the end.

Kālidāsa has introduced three sages in his Śākuntalā, Duvāsas, Kāśyapa and Mārīca. And how unlike one another are they! Duvāsas is fiery-tempered, unable to brook even for

(41) The peculiar characteristics of the speeches of these friends as well as of other characters in the play have been duly pointed out in our annotations. Here we are dealing with only the general tendencies.

a moment what he considers an insult to his greatness, impetuous in his manners and crooked by nature Kāśyapa is the type of a loving father, to whom anger is not known and whose wealth lies in self-control. While the girls become anxious as to how he will view the incidents that transpired in his absence, he has not a word of blame or censure for them, but congratulates Sakuntalā with all his heart. His emotion at the time of Sakuntalā's departure is pathetic. Though living in a forest, far removed from family ties, a perpetual celibate himself, he finds it impossible to control his emotion in spite of the magnificent wealth of his asceticism. While he claims for his daughter ordinary respect when he knows she is entitled to uncommon honour, while he gives her a few precepts that she may see them character in her memory, and while he bids her a final good-bye and tells her no power on earth can assuage his grief, the emotional heart of a loving father is amply laid bare. Marica on the other hand is a sage, who is interested neither in earth nor in heaven. He is practicing penance, though he sees no object after which to strive. Living with his wife, he has no family affection in his heart. His mission is to supervise the good of both the worlds and to set time right, whenever he finds it out of joint. With this view he impresses upon Duryānta the inter-dependence of heaven and earth. In fact he is a veritable jivanmukta. Duryānta represents the discipline of the Brahmācārya. If mistake is committed, whether consciously or unconsciously, punishment is bound to follow. There is no scope for forgiveness. Kāśyapa represents the Grhasthasrama, full of calmness and tender emotions. Hospitality is in this state a duty. That is why he takes special care to appoint Sakuntalā in his absence to receive the guests. Marica stands for the third stage in a devout Hindu's life, the Vanaprasthasrama. No affection for either earth or heaven is associated with this stage. Along with one's wife penance is to be practiced not for heavenly enjoyments, but for the eternal bliss of Mokṣa. Unselfish activity for the good of the world is in this stage a prominent characteristic.

Ruskin said of Shakespeare that he has no heroes, he has only heroines. That remark is applicable in the case of

Kālidāsa also His heroines capture us far more than his heroes. Yagnoutra is a captivating personality is out of question. Between Puruṣa and Daśarathi, the Puruṣa monarch is far more interesting and attractive. That is principally due to the nature of his love for Sakuntalā. But even he sinks into insignificance beside his heroine. We have already seen how Sakuntalā dominates the whole play. She is never absent from our vision. The same remark is applicable to Kālidāsa's other heroines. Kālidāsa's women appeal more strongly to a modern reader than his men. The man is the more variable phenomenon, and though manly virtues are the same in all countries and centuries, the emphasis has been variously laid. But the true woman seems timeless and universal. I know of no poet, unless it be Shakespeare who has given the world a group of heroines so individual yet so universal, heroines as true, as tender, as brave as the Indumatī, Sītā, Pārvatī, the Yaks's bride and Sakuntalā (Ryder).

In the last Act of this play Kālidāsa introduces the delightful boy Śarvadamanā. Though the scene wherein he figures is small, it is sufficient to show to us that the poet understood children as completely as he understood women. Kālidāsa in fact believed that woman's love could never be perfect and unselfish, unless it was blessed with children. Motherhood was the true purpose of woman's life. Kumārā Āyus of the Vikramorviśyā, though much older than Śarvadamanā, is in his own way charming. But we believe Kālidāsa liked Śarvadamanā better.

VII KĀLIDĀSA'S LOVE OF NATURE AND HIS ART

With his wonderful insight into human nature Kālidāsa possesses great love for external nature too. His heroine is brought up in a hermitage and her kumārā are the forest-trees. She tenders with maternal affection young bereaved deer and plucks not the foliage of favourite trees even for personal decoration. As Dr. Ryder has expressed so felicitously, the characters of a poet of the human heart and a poet of natural beauty unite in Kālidāsa almost chemically. But in the descriptions of external of external nature Kālidāsa suffers in comparison with Bhavabhūti—While the Brāhmana poet impresses us as being an unsophisticated child of nature, Kālidāsa

appears to move in a world of conventionalities. The cuckoo's note, the mangoblossom, the lotus-stalk, the bumba-fruit, the Asoka tree and many other conventional things figure in the poetry of Kalidasa. Bhavabhūti has severed the bonds of conventionalism and found out a way for himself. He indulges in the grander, the more sublime and the more awful aspects of nature, while Kalidāsa treats us to its softer and more delicate shades.

As a dramatic artist Kalidāsa has no equal in Sanskrit. He manages the various incidents in the drama so successfully. They all lead up to a central action and nothing appears disconnected or untoward. The central theme is never lost sight of. His Acts have each a purpose to serve and as we go on reading them we feel we are distinctly advancing farther and farther. The way in which he arranges the entrances and exits of his characters is remarkable. No character is allowed to remain uselessly on the stage. Even small incidents are taken advantage of and made to serve important purposes in the future. Kanva's absence from the hermitage at the time of Dasyantī's visit, the king's telling the Vidusika that his story is only a parihāsaviyalpita, the pupil's volunteering to send sacrificial soothing water for Sakuntala, and Hamsapadika's song may be cited as examples of this faculty of the poet. All these have a deep dramatic purpose, but at the time we read them, we hardly realise their importance. Therein exactly lies the poet's consummate art.

✓ VIII KĀLIDĀSA AND SUFFERING HUMANITY

In a well-known passage in *Midsummer Night's Dream* Shakespeare has declared that the lunatic, the lover and the poet are of imagination all compact and that

The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven,
And, as imagination bodies forth

The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing

A local habitation and a name

Kālidāsa possesses great powers of imagination no doubt, but he seems to lack the eye, that rolls in a fine frenzy from heaven

to earth and earth to heaven and also the faculty which gives to any thing a local habitation and a name. One Sanskrit poet fully rises to the ideal of Shakespeare and that is Bāna. His high flights of imagination, especially in the descriptive passages, are simply wonderful. Like Shakespeare he also has in one place (42) linked the lover and the poet together for their heaven-rolling imagination. But he does not, however, bring the lunatic to associate with them.

We want to test Kālidāsa from another point of view. In those memorable lines from *The Fall of Hyperion* Keats has declared that none but those, 'to whom the miseries of the world are misery and will not let them rest, can usurp the height in the temple of Sarasvatī, which is attained by real poets.' He, therefore, says,

Yes, I must pass them for a nobler life,
Where I may see the agonies, the strife,
Of human hearts

Sleep and Poetry

What is the position of Kālidāsa from this point of view? Does he feel the miseries of the world to be misery? Do they disturb his rest? We think not. This point is hardly susceptible of exact proof. Only personal impressions, obtained by constant perusal of his works, are to be recorded and they must be taken for what they are worth. A poet, attached to the court of a great Emperor, we feel, Kālidāsa was more or less aristocratic in his temperament. His numerous engagements probably left him little time for sympathising with the suffering multitude. Though not quite so collous to the world's miseries as Duryanta was to Hanuapūdikā's pitious tale of love, Kālidāsa surely was not a person to weep for other people's distress, like the creeper that shed tears at Sakuntala's departure. He did not possess the aristocratic contempt for the populace to be sure. He moved among men, women and children, understood their difficulties, gauged the secrets of their heart and knew well the workings of their minds. But he did all this in a more or less objective manner. His own soul was not very much touched.

(42) Vide *कादसा* p. 199, ll. 13-19 (Peterson)

Banaś was another typical poetical soul. He knew how full of miseries the world was. Those miseries were too much for his sensitive mind. He wanted to fly away from the world even like Saṅgarava from Duśyanta's capital. He therefore created an atmosphere of idealism for himself and scarcely descended from the heights of the blissful Himalayas into the world of *grievous* to face the miseries of life and the agonies of human hearts. Of the darker aspects of life he seemed to fight shy. With him everything was ideal. Even the grief of Mahāveta and Kadmlarī is described in an ideal manner.

But when we come to Bhavabhūti we meet quite a different personality. Here was a man who like Shakespeare's Miranda had suffered with those that he saw suffer. He enjoyed no royal patronage. He did not bask in the sunshine of imperial favour. He had to work out a way for himself through a somewhat unsympathetic world. He reached the masses of the distressed and enjoyed no rest. By some kind of *antirāhi kōpi hetuh* (U 12) he thought himself to be allied with suffering humanity. His heart was full of sympathy for his brethren so full that he hardly found words enough to express his emotion. His poetry is full of indications of this state of mind. Words like *kōpi* *īmajī* are of frequent occurrence. Bhavabhūti's sympathy did not end here. He wanted to relieve the world's distress. He was prepared to make the most exacting sacrifice for this purpose. He would forgo affection, comparison, personal happiness ~~and even the *śukra*~~ (the most valued person) of his life for the sake of the *Tanaka* (the most valued person) of ~~his~~ life for the sake of the world (U 12). Surely the High Prophetess before whom Kent stood in *The Fall of Hyperion* would not ~~refuse~~ to admit Bhavabhūti to the height reserved for the very highest.

IX. KĀMIDĀSĀN IṬṬHARĀ STYIṬ

Lastly, we want to say a few words regarding Kālidāsa's literary style. The first characteristic that strikes us is the ease with which the poet writes. He appears to be always at home in his subject. Never for a moment does he seem to be at a loss for an

adequate word or expression to convey his meaning. He wields an exceedingly facile pen and possesses complete control over the language. Labouring, elaborate constructions and expressions are prominent by their absence. His style never shows conscious premeditation or effort, or even subsequent improvement. Shakespeare once said that he never blotted a line and Ben Jonson wished that he had done so in the case of Kālidāsa. Can easily boast of his execution in Shakespeare's way without exposing himself to a similar retort.

The second prominent feature of Kālidāsa's style is that it is so concise. He never uses more words than are absolutely necessary. His lines are so compressed. His peculiarity is to suggest much more than what he expresses. He makes his words convey so much meaning that the language seems actually to break under it. In this, he offers a striking contrast to Bhavabhūti. This has been well brought out by Su. R. G. Bhandarkar, 'Kālidāsa', as Professor Wilson remarks, has more fancy. He is a greater artist than Bhavabhūti. The former *suggests* or *implied* the sentiment, which the latter *expresses* in forcible language. The characters of the latter, overcome by force of passion, often weep bitterly, while those of the former simply shed a few tears, if they do so at all. In the language of Sanskrit critics Kālidāsa's *rasi* is conveyed or *alloyed* by the *lalāya* or the *vyangya* sense of words, while Bhavabhūti's is conveyed by the *vāya* sense' (Preface to the *Mālatīmādhava* p. vii).

Another peculiarity of Kālidāsa is his fine sense of propriety in the selection of a suitable style for his various characters. He is a master of a variety of style which he so appropriately displays as occasion arises. His skill lies in adapting a particular style to a particular character. A notable example of this faculty is the style in which the Parohita in the fifth Act speaks (vide our *Notes* on p. 293-6). His women, for example never use long compound, or speak in an elevated language, a feature which is so noticeable in Bhavabhūti. That a character should be so unlettered as to speak ordinarily in Prakrit but use in that Prakrit long and involved compound, a phenomenon which makes Bhavabhūti's *Mālatīmādhava* so offensive, does not disfigure Kālidāsa's dramas. His charac-

acters utter short pithy sentences, exactly like those that people use in their ordinary life. This naturalness of speech that his characters display is in no small way responsible for the vivid realism that pervades his composition.

Kālidāsa writes in what is technically known as the *Vaidarbhī* style,⁽⁴³⁾ the chief features of which are sweet words and graceful composition with no or very few compounds. His language is easy, clear and flowing. Its simplicity and elegance are proverbial. It is free from those artificialities of construction, punning subtleties and jingling assonances of sounds that form at once the strength and weakness of Bana. Kālidāsa's diction is always pure and chaste, smooth and graceful and the choice of his words is happy and often exceedingly felicitous. He uses a large variety of words, though their actual number is not counted, as in the case of some western poets. But they are always of common occurrence and we never meet in his composition with obsolete and out-of-the-way words that often bar our way in Bana or Bhavabhūti.

A traditional stanza assigns to Kālidāsa special eminence in the use of similes. This claim is based not so much on their novel or amazing character as on their appropriateness. His ascetics, for example, use similes which would naturally occur to them and are appropriate to their daily practices. Kālidāsa often embellishes his

(43) *Vaidarbhī* style is thus defined —

‘श्लेष प्रसाद समता माधुर्यं सुकुमारता ।
अर्थव्यक्तिहरतरमोज्ज्वलितसमाधय ॥ ४१
इति वैदर्भमार्गस्य प्राणा दश गुणा स्मृता ।
एषा विषयस्य प्रायो दृश्यते शौडवर्त्मनि ॥ ४२’

—*कव्यादल* ।

‘ममप्ररोज प्रभात्प्रभृतिभिर्गुणैरेतेना वैदर्भो नाम रीतिः । अमृता दोषमात्राणि नामगुणगुम्फिता । रिपुशत्रुवर्मसमाया वैदर्भा रीतिरिष्यते ॥’ वामन’s *वृत्ति* on *क* १. 1 2 11,

‘मधुर्यव्यसङ्घर्षेण रचना ललितामिका ।

कृत्तिरस्वर्तर्था वैदर्भो रीतिरिष्यते ॥ ३’ साहित्यदर्पण 1x

That last definition should carefully be noted by the student.

style by the use of other figures of speech such as *Utprekṣā*, *Pratī-
vāstāpamā* *Dr-āntā*, *Vnōdā* and *Arthāpatti*, but he never seems to
make any special efforts for them. His greatness in the use of
generalisations or *Arthantaranyāsa* is even more prominently observed
than in similes. These generalisations have become the common stock
of the language and are on the lips of every Sanskrit-knowing
person. Many a time they have become so much a part of ourselves
that men repeat them hardly knowing that they come from Kālidāsa.
Kālidāsa has enriched the Sanskrit language with more quotable
lines and expressions than any other single author.

X KĀLIDĀSA, THE SHAKESPEARE OF INDIA

Kālidāsa is called the Shakespeare of India. The epithet in
flattering to our sense of patriotism and when we find critics from
Shakespeare's own country praise him in unmitigated terms, we natu-
rally feel elated at heart. But we must not lose sight of what exactly
the epithet means. If it means that Kālidāsa is the greatest of
Sanskrit dramatists, as Shakespeare is among the English, we under-
stand the epithet correctly. But if it is understood in the sense, as
it is more often than not understood by the common people, that
Kālidāsa is as great as Shakespeare, we allow our patriotism to run
amuck. With all due reverence for Kālidāsa's memory and admiration
for his wonderful genius we must assert that there is no
comparison between him and Shakespeare. By the sheer weight of
his thirty-seven plays the 'sweet Swan of Avon' easily beats
Kālidāsa, who has only three to his credit. Kālidāsa knew the world.
His knowledge of men and women and the workings of their hearts
was wonderful. But Shakespeare's knowledge was simply phenomenal.
The extensive panorama of characters that he rolls before our vision
in his plays, from which no scene of the world seems to be
absent, strikes us dumb with admiration. It is impertinent to try to
express his greatness in clumsy inadequate language. Beside the
wonderful variety of Shakespeare's characters, Kālidāsa's extremely
limited pictures sink into insignificance.

No doubt Kālidāsa's genius is allied to that of Shakespeare's.
He possessed mighty potentialities. Both of them belong to the same

species. But we must judge each by the amount of work each has put forth. Both of them are brothers indeed, but one is an elder brother to whom the younger must look up to with reverence. Kalidasa may have excelled Shakspeare in this particular or that. But that does not revert their relation or raise him to equality with him. The error of assigning to Kalidasa the same greatness as that of Shakspeare is analogous to that of some historical writers that place Sivaji on a level with Napoleon, or prove him even superior to the great French Emperor. Sober criticism must avoid such mistakes and look at the matter with the right perspective.

अथ

अभिज्ञानशाकुन्तलम्

प्रथमोऽङ्कः

या सृष्टिः स्रष्टुराद्या बहति विधिहुनं या हृदियं च होत्री
ये हे कालं विधत्तः श्रुतिविदयगुणा या स्थिता व्याप्य विश्वम् ।
यामाहुः सर्वयोज्ञप्रकृतिरिति यया प्राणितः प्राणवन्तः
प्रत्यक्षासि. प्रपन्नस्तनुभिरयतु वल्गाभिरष्टमिरीशः ॥ १ ॥

(नान्यन्ते^१) सूत्रधारः—(नेपथ्याभिमुखमवलोक्य) भावें, यदि नेपथ्यविधान-
मवहित, 'तर्हीनस्तावदागन्तव्यम् ।

३ (प्रविश्य) नदी—भयजबल, इय गि। आणवेदु अज्जो को गिलीसो
अणुच्छिटीअदुत्ति । ['आर्यपुत्र, इयमस्मि । 'आज्ञापवतु आर्यः को नियोगोऽ-
दुष्ठीयगामिति ।]

First ACT

May I see [that is, the supreme Lord Śiva] protect you-
[i.e.,] who is possessed of those eight perceptible forms, [to
wit, that viz water] which [is] the first creation of the
Creator, [that viz fire] which carries the oblation offered
according to injunction, and [that viz. the sacrificed] which
performs the sacrifice, [those] two [viz the Sun and the
Moon] which regulate time [that viz ether] which,
having for its attribute the object of hearing [i. e. sound],
remains pervading the universe, [that viz the earth]
which they designate as the source of all seeds, [and that
viz the air] by which the living are endowed with life 1

(At the end of the benediction) *Manager*—(Looking towards
the curtain) Noble Lady, if the performance of [your] dressing
is over, then just come over here (Enters) *Actress*—My
noble Lord, here I am Let your honour command us to what
duty is to be executed

१ 'अभिज्ञानशाकुन्तलम्' अ. ० 'भूत' व-म : 'प्रविवति मन्त्रवा'
इत्यधिक म-पुस्तके, > 'तर्ही' इति नास्ति न-पुस्तके. 'तद्विद. क. ५ 'अज
(आर्य)' व-म. ६ नास्तीदं वाक्य न-म-क-पुस्तकेषु.

३ सूत्रधार—आर्ये, अभिरूपभूयिष्ठा परिपदियम् । अद्य खलु कालिदासप्रथि
तवस्तुनाभिज्ञान'शाकुन्तलनामधेयेन नवेन नाटकेनोपस्थातथ्यमस्माभिः । तव
प्रतिपात्रमाधीयता यत्न ।

१ नटी—सुविहित्वाप्यभोभदाए अमस्व ण किं वि परिहाइस्सदि । [सुविहित
प्रयोगतयायस्य न किमपि परिहास्यते ।]

सूत्रधार.—आर्ये, कथयामि ते मूर्तार्थम् ।

आ परितोपाद्द्विदुपां न साधु मन्ये प्रयोगविज्ञानम् ।

यत्पदपि शिक्षितानामात्मन्यप्रत्यय चेतः ॥ २ ॥

नटी—७व णेदम् । अणन्तरकरणिज्ज दाव अज्जो आणवेदु । ['एवं तु इदम् ।
अनन्तरकरणीय तावदार्यं' जाज्ञापयतु ।]

३ सूत्रधार.—किमन्यदस्या परिपद शुभ्रप्रमदनत ।

नटी—अद्य क्वदम् उण उदु अधिहरिअ गाविस्सम् । [अद्य क्वदम् पुनर्कृतुम-
धिकृत्य गास्यामि ।]

Manager—Noble Lady, this assembly is for the most part
composed of learned men To day, indeed, we have to wait upon
[it] with a new drama, Abhijnana-Sakuntala by name, the plot
of which has been strung together by Kalidasa Let therefore
[by you] effort be bestowed on every character

Actress—On account of your honour's having well arranged
the representation nothing at all will be wanting

Manager—Noble lady, [I] tell you the truth

1 [I] do not consider [my] knowledge of representation
sound until [it cause] the satisfaction of the learned
' The mind of even the highly instructed [persons] is void
of confidence in itself

2

Actress—Is this so ? Let your honour now (*tavat*) command
what is next to be done

Manager—What else than to please the ears of this audience ?

Actress—Then, concerning which season shall I sing ?

१ 'शाकुन्तलास्येन' व-क, म-पुस्तके नाटकमाधेय नास्ति २ 'परिहाव-
यिस्सदि (परिहावयिष्यते)' म ३ 'एव इदम् (एवमेतत्)' म. ४ 'दाव (तावत्)
इत्येतान्स्ति घ-पुस्तके. ५ नटीवाक्यमेतत् नास्ति न-क-म पुस्तकेषु.

सूत्रधारः—अन्विममेव तावदचिरप्रवृत्तमुपभोगक्षमं प्रीणसमयमधिकृत्य गीय-
तम् । सप्रति हि

सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।

प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणोद्याः ॥ ३ ॥

नटी—तद् । [तथा ।] (गायति)

ईसीसिञ्जुम्बिआई भमरेहि सुउमारकेसरसिहाइ ।

ओदंसयन्ति दक्षमाणा पमटाओ सिरीसकुसुमाई ॥ ४ ॥

[ईपदीपञ्चुम्बितानि भ्रमरै सुकुमारकेसरशिखानि ।

अवतपयन्ति दयमाना प्रमदा शिरीषकुसुमानि ॥ ४ ॥]

सूत्रधारः—आर्ये, साधु गीतम् । अहो रागद्वन्द्वचित्तवृत्तिरालिखित इव सर्वतो
रङ्गः । तदिदानीं 'कतमत् प्रकरणमाश्रित्यैनमाराधयाम' ।

नटी—ए अजमिस्तेहि पटम एव्व आणत्त अहिण्णाणसाउन्दल णाम अपुव्व
णाढमं पओए अधिकरीअदुत्ति । [नन्दार्यमित्रैः प्रथममेवाश्रितमभिजानंशाकुन्तलं
नामापूर्वं नाटकं प्रयोगेऽधिक्रियतामिति ।]

Manager—Why, sing just with reference to this very summer
time, which has recently set in [and] which is [so] suited to
enjoyment For, at present,

Are the days on which a plunge in water is pleasant,
on which the sylvan breeze is fragrant owing to contact
with Patala flowers, on which sleep is easily induced in
thickly shaded spots [and] which are charming towards
[their] close

3

Actress—So [be it] (*Sings*)

Compassionate women use as ear-ornaments the Śirīsa
flowers, which are only gently kissed by bees and the tips
of whose filaments are very delicate.

4

Manager—Noble Lady, well sung Ah ! The audience on all
sides [looks] as though painted in a picture, with the functions
of [its] mind riveted on the melody Now then, having recourse
to which drama shall we entertain it ?

Actress—Why, even at the outset it has been ordered by your
worthy and honourable self that a new drama named Aokṣāṇā-
Śākuntala should be taken up for representation !

१ 'तदिममेव' न-क; 'तदमुमे' म. २ 'कतम प्रयोगम्' म. ३ 'सउन्दल
(शाकुन्तलम्)' व-क. ४ पओएण (प्रयोगेण)' व

सुवधारः—आर्ये, सम्यगनुबोधितोऽस्मि । अस्मिन् क्षणे विस्मृतं खलु मया ।
कुतः ।

तवास्मि गीतरोगेण हारिणा प्रसभं हतः ।

एष राजेव कुम्भन्तः सारङ्गेणातिरंहसा ॥ ५ ॥ (निष्वात्तौ)

इति प्रस्तावना

(ततः प्रविशति मृगानुसारी सगरबापहस्तो राजा रथेन मृत्यु)

सूतः—(राजानं मृगं चावलोक्य) आयुष्मन्,

कृष्णसारे ददञ्चञ्चुस्त्वयि चाधिज्यकामुके ।

मृगानुसारिणं साक्षात् पश्यामीव पिनाकीनम् ॥ ६ ॥

राजा—सूत, दूरममुना सारङ्गेण वयमाकृष्टा । अयं पुनरिदानीमपि

प्रीयामङ्गाभिरामं मुहुर्नुपतति स्पन्दने 'वद्धरष्टिः

पञ्चाध्वेन प्रविष्टः शरपतनमयाद्भ्यसा पूर्वकायम् ।

Manager—Noble Lady, I have been well reminded At this
moment [it] was indeed forgotten by me How?

By the ravishing melody of your song I was forcibly
carried away, like King Dusyanta here by an antelope of
extreme fleetness

5

(They two go out)

END OF THE PROLOGUE

(Then enters in a chariot the king, pursuing a deer [and], holding
a bow with arrow [fixed] in hand, and the charioteer)

Charioteer—(Looking at the king and at the antelope)
Long-lived one,

Casting my eye on the black and spotted antelope and
on you whose bow is strung, I behold, as it were, the
holder of the Pinaka [bow, that is, Lord Śiva] in person,
chasing the deer

6

King—Charioteer, we have been drawn far by this antelope
Again even now he,

Whose glance is now and then fixed on the pursuing
chariot in a manner graceful owing to the turn of his
neck, who has entered to a great extent the fore-part of
[his] body with the hinder half through fear of the
descent of the arrow [and] who has strewn [his] track

१ 'स्वापना' म 'दत्तदृष्टि' इत्यपि वक्षितं पाठः .

दर्भैर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा
पश्योद्ग्रह्यतत्त्वाद्वियति बहुतरं स्तोकमुर्व्यां प्रयाति ॥ ७ ॥

(सविस्मयम्) तदेव कथमनुपगत एव मे प्रयत्नप्रेक्षणीयं सवृत्त ।

सूतः—आयुष्मन्, 'उच्चातिनी भूमिरिति मया रश्मिसयमनाद्रवस्य मन्दीकृतो रथवेगः । तेन मृग एव विप्रकृतान्तरं सवृत्त' । संप्रति समदेशवर्तिनस्ते न दुरासदो भविष्यति ।

राजा—तेन हि मुच्यन्तामभीषवः ।

सूतः—यदाजापयत्यायुष्मान् । (रथवेगं निरूप्य) आयुष्मन् पश्य पश्य ।

मुक्तेषु रश्मिषु निरायतपूर्वकाया
निष्कम्पचामरशिखा निभृतोर्ध्वकर्णाः ।
आत्मोद्धतैरपि रजोभिरलङ्घनीया
धावन्त्यमी तृगजवाक्षमयेत्र रथ्याः ॥ ८ ॥

राजा—सन्त्यमतीत्य हरितो हरीशं वर्तन्ते वाजिनः । तथा हि ।

with the half-chewed Darbha-blades dropping from his mouth opened through exhaustion, moves, observe, much more in the sky [but] little on the earth, owing to his lofty boundings. 7

(With surprise) How, then, has he become visible [only] with effort to me who am just rushing after [him] ?

Charioteer—Long-lived one, for the reason that (iti) the ground was uneven the speed of the chariot has been slackened by me by drawing in the reins Therefore, the deer there became separated by a very long distance Now by you, who are on level ground, he will not be difficult to get at.

King—Then surely let the reins be loosened

Charioteer—What the Long-lived one commands [will be immediately executed] (Acting the speed of the chariot) Long-lived one, look, look

The reins being loosened these horses gallop along as if with impatience of the speed of the deer, with the fore-part of [their] bodies fully stretched out, with the tips [of their] chowries quaverless, with [their] ears steady and erect, [and becoming] incapable of being overtaken even by the dust raised by themselves 8

King—Really [our] horses are outstripping the horses of the sun (harit) and the horses of Indra (harish) So, indeed,

१ 'उच्चातिनी' व-म. २ 'संवृत्तः' इति नास्ति न-क-पुस्तकयोः.

यदालोके सूक्ष्मं व्रजति सहसा तद्विपुलता
 १यदद्वा विच्छिन्नं भवति कृतसंधानमिद्य तत् ।

प्रकृत्या यद् घकं तदपि समरेरं नयनयो-

ने मे दूरे किञ्चित् क्षणमपि न पार्श्वे स्थजचात् ॥९॥

सूत, पदार्थं व्यापाद्यमानम् । (शरसंधान नाटयति ।)

(नेपथ्ये ।) भो भो राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः ।

३सूत.—(आकर्ण्यकिलोक्य च) आशुभ्रम्, अस्य खलु ते २बाणपथवर्तिनः
 कृष्णसारस्यान्तरे तपस्विन् उपस्थिता ।

राजा—(ससभ्रमम्) तेन हि प्रकृशन्ता वाजिन ।

५सूत.—उवा । (स्य स्थापयति)

(तत प्रविशत्यात्मनाऋतीयो वैखानसः)

वैखानसः—(हस्तमुच्यम्) राजन्, आश्रममृगोऽयं न हन्तव्यो न हन्तव्यः

३न खलु न खलु याण, सन्निपात्योऽयमस्मिन्

मृदुनि मृगशरीरे पुष्पराशाविद्याग्निः ।

That which [appears] minute to sight suddenly attains magnitude, that which really is disjointed becomes as if united; even that which by nature is crooked [appears] straight to [my] eyes, to me nothing even for a moment [remains] at a distance, nor at my side, owing to the velocity of the chariot

Charioteer, behold him being killed (*Acts as if the arrow*)
 (Behind the curtain) Ho ! Ho ! King, that is a deer [belonging] to the hermitage [He] should not be killed, should not be killed

Charioteer—(*Hearing and observing*) Long-lived one, hermits, indeed, have arrived in the interval of this deer, who is within the range of your arrow

King—(*Hastily*) Then, surely let the horses be checked

Charioteer—Very well (*Stops the chariot*)

(*Then enters a hermit with himself as third*)

Hermit—(*Raising his hand*) King this is a deer of the hermitage [He] should not be killed, should not be killed

Not indeed, not indeed, should this arrow be made to descend upon the delicate body of a deer, like fire upon

१ 'यदर्धे घ-न-म-क' २ 'पाठः' न म. ३ न दृश्यतेऽयं श्लोकः न-म-क-पुस्तकेषु

४ 'दुल' इति कश्चिद् पाठः

क वत हरिणकानां जीवितं चातिलोलं
 क च निशितनिपाता घञ्जमाराः शरास्ते ॥ १० ॥
 तत्र साधुकृतसंधानं प्रतिसंहर सायकम् ।
 आर्तत्राणाय च शरं न प्रहर्तुमनागसि ॥ ११ ॥

राजा—एष प्रतिसंहतः । (यथोक्तं करोति)

वैखानसः—सदृशमेतत् पुरुषंशप्रदीपस्य भवतः ।

१जन्म यस्य पुरोर्वशे युक्तरूपमिदं तव ।

पुत्रमेवंगुणोपेत चक्रवर्तिनमाप्नुहि ॥ १२ ॥

इतरौ—(बाहू उद्यम्य) सर्वथा चक्रवर्तिन पुत्रमाप्नुहि ।

राजा—(सप्रणामम्) प्रसिद्धीतम् ।

वैखानसः—राजन्, समिदाहरणाय प्रस्थिता वयम् । एष खलु कण्वस्य
 १कुलपतेरदुमालिनीतीरमाश्रमो दृश्यते । न चेदन्यकार्यातिपातः, प्रविश्य प्रसिद्ध-
 ताभातियेयः सत्कारः । अपि च ।

a heap of flowers! Where alas, is the extremely frail
 life of poor deer and where your arrows of sharp descent
 and adamant strength. 10

Therefore, withhold your arrow which has been well
 aimed. Your weapon is for the protection of the distressed,
 [but] not to strike at the innocent 11

King—Here it is withdrawn (*Does as said*)

Hermit—This is worthy of you who are the brilliant (*pra*)
 light of Puru's race

This exceedingly becomes you whose birth in the
 race of Puru [May you] obtain a son, endowed with his
 virtues, [who would be] a universal emperor (*cakravartin*) 12

Others—(*Raising their hands*) Assuredly [you would] obtain
 a son, who would be a universal emperor

King—(*With a bow*) Accepted

Hermit—King, we have started for fetching fuel Here, indeed,
 is seen on the bank of the Mālinī the hermitage of Kanva, the
 Lord of the Group If neglect of other duties, were not [to result],
 having entered, let hospitality suitable for guests be accepted
 [by you] And also

रम्यास्तपोधनानां प्रतिहतविघ्नाः क्रियाः समयलोक्य ।

ज्ञास्यसि कियद्भुजो मे रक्षति मौर्वीकिणाङ्क इति ॥ १२ ॥

राजा—अपि सनिहितोऽत्र कुलपतिः ।

वैश्वानसः—इदानीमेव दुहितर शकुन्तलामतिथिसत्काराय निप्रुज्य देवमत्याः
३प्रतिकूल शमयितु सोमतीर्थं गत ।

राजा—भवतु । तामेव द्रक्ष्यामि । सा खलु विदितमतिं मा मह्ये कथयिष्यति ।

वैश्वानसः—साधयामस्तावत् । (सशिष्यो निष्प्रान्त)

६राजा—सूत, चोदयाश्चान् । पुण्याश्रमदर्शनेन तावदात्मानं पुनीमहे ।

सूतः—यदानापयत्यायुष्मान् । (भूयो रथवेग निरूपयति)

राजा—(समन्तादवलोक्य) सूत, अकथितोऽपि ज्ञायत एव ग्ययायमा
५भोगस्तपोवनस्येति ।

सूत.—कथमिव ।

राजा—किं न पश्यति भवान् । इह टि

Beholding the rites of ascetics, with their obstacles removed and [therefore] pleasing, you will understand how [effectively] your arm, marked with the scar of the bow-string, defends [them]

13

King—Is the Lord of the Group present here ?

Hermit—Just now having directed his daughter Śakuntalā to offer hospitality to guests, he has gone to Somatīrtha to pacify her adverse fate

King—Well, herself I shall see She indeed, will report me to the great sage as one whose devotion is known

Hermit—Meanwhile [we] walk along (*Goes out with pupils*)

King—Charioteer, drive on the horses [We] shall just purify ourselves with the sight of the holy hermitage

Charioteer—As the Long-lived one commands (*Again acts the speed of the chariot*)

King—(*Looking around*) Charioteer, though untold, it is indeed (*eva*) known that this is the extension of the penance grove !

Charioteer—How possibly ?

King—Do you not see ? For here [in some places],

नीवाराः शुकगर्भकोटरमुखम्रष्टास्तरूणामधः
 प्रस्निग्धाः कचिदिद्भुदीफलभिदः सूच्यन्त एवोपला ।
 विश्वासोपगमादभिन्नगतय शब्दं सहन्ते मृगा-
 स्तोयाधारपथाश्च वलकलशिखानिष्यन्दरेखाङ्किता ॥ १४ ॥

अपि च ।

कुल्याम्भोभिः पवनचपलैः शास्त्रिनो धौतमृला
 भिन्नो रागः किललयरुचामाज्यधूमोद्गमेन ।
 एते चार्वांगुपवनभुवि च्छिन्नदम्भाङ्कुरायां
 नष्टाशङ्का हरिणशिखावो मन्दमन्दं चरन्ति ॥ १५ ॥

सूतः—सर्वमुपपन्नम् ।

राजा—(स्तोकमन्तरं गत्वा) तपोवननिवासिनामुपरोवो माभूत । एतावत्येव
 ३ स्थं स्थापय यावद्वतरामि ।

सूतः—शृताः प्रमदाः । अवतरस्वायुष्मान् ।

Are the [grains of] wild-rice beneath the trees, fallen from the mouths of hollows with parrots inside, somewhere stones, excessively oily, are plainly betrayed as crackers of Ingudi fruit, the deer, whose gait is undisturbed owing to the acquisition of confidence, stand the sound [of the chariot], and the paths to reservoirs of water are marked with lines of the drippings from the skirts of bark-garments

14

Moreover,

The trees have their roots washed by the waters of canals rippling in the wind; the [red] hue of the lustre of tender leaves is diversified by the smoke of ghee rising up; and here, close by, on the garden-ground where sprouts of Darbha-grass are cut, leisurely graze the young ones of deer, free from [all] fear

15

Charioteer—All is reasonable.

King—(*Going a short distance*) Let there be no inconvenience to the residents of the penance grove. Stop the chariot just here so that I get down.

Charioteer—The reins are held in. Let the Long-lived one alight.

राजा—(अवतीर्य) सूत, विनीतवेपेण प्रवेष्टव्यानि तपोवनानि नाम । इदं तावद् गृह्यताम् । (सूतस्याभरणानि धनुषोपनीय^१) सूत, यावदाश्रमवासिनः प्रत्यवेक्ष्याहमुपावर्ते तावदार्यपृष्ठा क्रियन्तां वाजिनः ।

सूत — तथा । (निष्क्रान्त)

१ राजा—(परिक्रम्यावलोक्य च) इदमाश्रमद्वारम् । यावत् प्रविशामि । (प्रविश्य निमित्त सूचयन्)

शान्तमिदमाश्रमपदं स्फुरति च घाहु कुन. फलमिहास्य ।

अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र ॥ १६ ॥

(नेपथ्ये ।) इदो इदो सहीओ । [इत इत तस्यौ ।]

राजा—(कर्णं दत्वा) अये, दक्षिणेन वृक्षवाटिकामालाप इव श्रूयते । १ यावदत्र गच्छामि । (परिक्रम्यावलोक्य च) अये, एतास्तपस्विजन्यका स्वप्रमाणानुरूपैः सेचनघटैर्बालपादपेभ्यः पयो दातुमित एवामिषवर्तन्ते । (निपुण निरूप्य) अहो, मधुरमासा दर्शनम् ।

King—(*Alighting*) Charioteer, penance-groves should, indeed, be entered in a modest dress Just hold this (*Having made over his ornaments and bow to the charioteer*) Charioteer! by the time I come back, having visited the inmates of the hermitage, let the horses have their backs rendered wet

Charioteer—Very well (*Goes out*)

King—(*Going round and observing*) Here [is] the entrance to the hermitage Let me enter (*Entering and indicating an omen*)

This ground of the hermitage is tranquil and [yet] my arm throbs! Whence can arise its fruit here? Or things destined to happen exist everywhere [that is, things bound to happen happen at all places]

16

(*behind the curtain*) This way, this way, my friends!

King—(*Listening*) Ah, to the right of the garden of trees [something] like a conversation is heard I [shall] just go here (*Going round and observing*) Ah! here are the hermit-girls coming just this way to water young trees with watering jars suited to their size (*Eyeing closely*) Oh, sweet or pleasing [is] the appearance of these

शुद्धान्तदुर्लभमिदं वपुराश्रमवासिनी यदि जनस्य ।
दूरीकृता खलु शुणैरुद्यानलता वनलताभिः ॥ १७ ॥

यावदिमा छायामाश्रित्य प्रतिपालयामि । (विलोक्यन् स्थित)
वत. प्रविव्रति यथोक्तव्यापारा सह सखीभ्या अकुन्तला)

३ शाकुन्तला—इदो इदो सहिषो । [इत इत मन्त्रौ ।]

वनसूया—इत्थं सलन्दले, तुवतो वि तादकरक्षवस्त अस्समरुवखभा
पिलदरेति तक्केमि । ञं इमिणा गोमालिकाकुसुमपेल्वा तुम वि एदाण
६आलवालपूरणे णिउत्ता ।^१ [हला शकुन्तले, स्वतोऽपि तातकाश्यपस्याश्रमवृक्षकाः
प्रियतरा इति तर्कयामि ।]^२ यद्नेन चवमालिकाकुसुमपेल्वा^३ त्वमप्येतेपामालवालपूरणे
नियुक्ता ।]

१ शकुन्तला—ण केवल तादणिओओ एव्व । अत्ति मे सोदरग्णेहो एत्तेसु
[^२न केवल तातनियोग एव । अस्ति मे सोदरग्नेह एत्तेपु ।] (वृक्षसेचन रूपसि)

राजा—कथमिदं सा कण्वदुहिता । असाबुदर्शा खलु तत्रभवान् काश्यप, य

१२ इमामाश्रमधर्मं नियुङ्क्ते ।

If this beauty, difficult to be found in a harem, [belongs]
to people living in a hermitage, [then] indeed, are garden-
creepers distanced in virtues by forest-creepers 17

Just resorting to this shade, [I shall] wait (*Stands
watching*)

(*Then enters Śakuntalā, engaged as described, with two friends*).

Śakuntalā—This way, this way, my friends !

Anasūyā—Friend Śakuntalā, I guess the trees in the hermitage
are dearer to father Kāśyapa than even you; since he has
appointed even you, who are delicate like the Navamālikā flower,
to fill their basins !

Śakuntalā—Not merely father's command alone ! I have a
fraternal affection towards them (*Gesticulates watering the trees*)

King—How, is this that daughter of Kanva ? Void of dis-
crimination, indeed, is his reverence Kāśyapa, who appoints her
to the duties of the hermitage

१ 'जेण (येन)' व-न-क. २ 'पेसला (पेशला)' म. ३ 'हला अणसूय
(हला अनसूये)' इत्यधिकं ख-पुस्तकेऽत्र.

इदं किलाव्या जमनोहरं वपु-
स्तपःक्षगं साधयितुं य इच्छति ।

धुवं स नीलोत्पलपत्रधारया

१ शमीलता छेत्तुमृषिव्यघस्यति ॥ १८ ॥

भवतु । पादपान्तर्हित एव २ विप्रन्धा तावदेना पद्यामि । (तथा करोति)

शकुन्तला—सहि अनसूए, अदिपिणद्वेण वकलेण विभवदाए णिभन्तिव-
३ न्दि । सिद्धिदेहि दाव ण । [सखि अनसूये अतिपिनद्वेन वकलेन प्रियवदया
नियत्रितास्मि । शिथिलय तावदेतत् ।]

अनसूया—तह । [तथा ।] (शिथिलयति)

६ प्रियवंदा—(सहासम्) एत्थ पमोहरवित्थारइत्तभ अत्तणो जोव्वण उवाह ।
म किं उवाल्मभेसि [भत्र पयोधरविस्तारयिकट्टमात्मनो यौवनमुपावभस्व ।
मा ३ किमुपालममे ।]

९ राजा—४ सम्यगियमाह ।

इदमुपहितसूक्ष्मग्रन्थिना स्कन्धदेशे

स्तनयुगपरिणाहाच्छादिना वल्कलेन ।

The sage, who possibly expects to render this artlessly attractive form capable of penance, certainly attempts to cut a Śami branch with the edge of the petal of a blue lotus

18

Well being just concealed by trees I [shall] now (*tāvā*) observe her at ease (*Does so*)

Śakuntalā—Friend Anasūyā, I am pinioned by priyamvadā with a bark too tightly fastened. Just loosen this

Anasūyā—So [be it] (*Loosens*)

Priyamvadā—(*With a laugh*) In this matter blame your youth, which causes the expansion of breasts! Why do you blame me?

King—This [girl] speaks aright'

This blooming body of hers, [dressed] in a bark which covers the expanse of her two breasts and has its delicate knots fastened on the region of her shoulders, does not

१ 'समित्त्वाम्' न-म. २ 'विप्रन्धम्' न-म, 'विशस्ताम्' घ. ३ नास्तिर्द
वाक्य न-क-म-पुस्तकेषु ४ इत् आरभ्य 'अथवा' इत्यन्त न दृश्यते न-क-म-
पुस्तकेषु.

वपुरभिनवमस्याः पुष्पति स्वां न शोभां
कुसुममिव पितृं पाण्डुपत्रोदरेण

अथवा काममनुरूपमस्या वपुषो बलकलं न पुनरलकारश्रिय न पुष्पति । कुतः ।

सरसिजमदुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोर्लक्ष्म लक्ष्मीं तनोति ।
इयमधिकमनोक्षा वलकलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम् ॥ २० ॥

शकुन्तला—(अग्रतोऽवलोक्य) एसो वादेरिद्वपत्रवहुलीष्टि तुवरेदि विभ मं
केसररुक्मभो । जाव ण संभावेमि । [एष वानेरिपल्लवाहुलीभिस्त्वरयतीव मां
३ केसरवृक्षक । यावदेन सभावयामि ।] (परिक्रामति)

प्रियंवदा—इला सचन्दले, एत्थ एव दाव मुहुत्तभ चिह्न । [इला शकुन्तले,
अत्रैव तावन्मुहूर्त तिष्ठ ।]

६ शकुन्तला—किंमिच्छ । [किं निमित्तम् ।]

प्रियंवदा—जाव तुए उवगदाए लदासणाहो विभ अथ केसररुक्मभो
पडिभादि । [यावत् त्वयोपगतया लतासनाथ इवायं केसरवृक्षकः प्रतिभाति ।]

exhibit its proper charm, like a flower enveloped in the
interior of a pale leaf 19

Or rather, granted that the bark is unsuited to her form,
but it is not that it does not cherish the charm of embellish-
ments. Why ?

A lotus, though encased in moss, is charming; the
speck, though dark, heightens the beauty of the moon ;
this slender lady is more attractive even with the bark,
what, indeed, is possibly not an embellishment to lovely
forms ? 20

Śakuntalā—(*Looking in front*) This Kesara tree as though
hastens me on with its fingers of leaves set in motion by the
wind Let me just honour it (*Moves about*)

Priyamvadā—Dear Śakuntalā, just stay there only for a time.

Śakuntalā—What for ?

Priyamvadā—For with you near, this Kasara tree appears as
though possessed of a creeper !

१ 'वयसः' न-म. २ नास्तीद् न-क्-म-पुस्तकेषु.

१ शकुन्तला—अदो वसु पिबवदा सि तुम । [अतः खलु प्रियवदासि त्वम् ।]

राजा—^१प्रियमपि तप्यमाह शकुन्तला प्रियवदा । अस्या खलु

अधरः क्लिप्तलयराग फोमलविट्पानुकारिणौ वाह ।

कुसुममिध लोभनीय यौवनमङ्गेषु सनद्धम् ॥ २१ ॥

अनसूया—हला सउन्दले, इअ सअवरवह सहभारस्य तुए किदनामहेआ वणजोसिणिति णोमालिआ । णं विमुमरिदा सि । [हला शकुन्तले, इय ३ स्वयववधूः सहकारस्य त्वया कृतनामधेया वनज्योत्वेति नवमालिका । एता विस्मृतासि ।]

शकुन्तला—तदा अत्ताण वि विमुमरिस्सम् । (लतामुपेत्यावलोक्य च) हला, ६ रमणीए वसु काले, इमस्स लदापाअवमिहुणस्य वदअरो सयुतो । णवकुसुम-जोवणा वणजोसिणी, 'सिण्ठिद्वपवदाए उवभोअवसमो सहभारो । [तदात्मानवि विस्मरिष्यामि । (लतामुपेत्यावलोक्य च) हला, रमणीये खलु काल ९ एतस्य लतापादपमियुनस्य व्यतिकर सवृत्त' । 'वभवकुसुमयौवना वनज्योत्सा, त्रिग्वपववतयोपभोगक्षम सहकार ।] (पर्यन्ती तिष्ठति)

प्रियंवदा—अणसूए, जाणसि किण्ठिमित्त सउन्दला वणजोसिणि, अदिमेत्त

Śakuntalā—Hence, indeed, you are called Priyamvadā

King—Though agreeable, [yet] the truth Priyamvadā has said to Śakuntalā Indeed, her

Lower lip has the redness of a fresh leaf, her arms imitate tender twigs [and] youth, attractive like a flower, pervades her limbs

21

Anasūyā—Dear Śakuntalā, here is the Navamālīka, the self-elected wife of the mango-tree, named, by you Vanajyotsnā Have you forgotten it?

Śakuntalā—Then, I shall forget even myself! (*Approaching the creeper and looking at it*) Dear, at a charming season, indeed, has the union between this pair, the creeper and the tree, taken place Since Vanajyotsnā is possessed of youth [marked] with fresh flowers [and] the mango tree is capable of enjoyment owing to [its] possession of lovely leaves

Priyamvadā—Anasūyā, do you know for what reason Śakuntalā

१ 'न पुन प्रियवदा । प्रियमपि तप्यमाह' म. २, 'यद' इत्येतन्नास्ति,

घ-न-क-पुस्तकेषु ३ 'वद' घ-क-म

१२'पेक्खदिति । [अनसये, जानासि किंनिमित्त^१ अकुन्तला वनज्योत्स्नामतिनात्र पश्यतीति ।]

अनसूया—ण वल्लु किभावेमि । कहेहि । [न खलु विभावयामि । कथय ।]

१५ प्रियंवदा—जह वणजोसिणी अप्पुत्तवेण पाअवेण संगदा । अवि णाम एव्व अह वि अत्तणो अप्पुत्तव वर लहेअत्ति । [यथा वनज्योत्स्नादुत्तरेण पादपेन सगता, अपि नामैवमहमप्यात्मनोऽनुत्प वर लभेयेति ।]

१८ शकुन्तला—एसो ण्णं वुह अत्तगदो मणोद्धो । [एव नून तवात्मगतो मनोरथ ।] (कलशमावर्जयति)

राजा—अपि नाम कुलपतेरियमसवर्णक्षेत्रसभवा स्यात् । भववा कृत सदेहेन
असशय क्षत्रपरिग्रहक्षमा
यदार्यमस्यामशिलापि मे मन ।
सता हि संदेहपदेषु वस्तुषु
प्रमाणमन्त करणप्रवृत्तयः ॥ २२ ॥

तथापि तत्त्वत एनामुपलस्ये ।

शकुन्तला—(ससन्नम्) अम्मो । सलिलमेअसंभमुग्गदो णोमालिअ उज्जिअ

is looking exceedingly at Valajyotsnā ?

Anasūyā—I really cannot guess ! Tell [me]

Priyamvadā—'As Vanajyotsnā is united with a suitable tree, so may I also obtain a bridegroom worthy of me ' This [is what she is thinking].

Śakuntalā—This certainly is the desire within your own self (Bends the pitcher)

King—Can it be that this [girl] is sprung from a wife (-ksetram) of the Lord of the Group not belonging to his own class ? Or away with doubt

Undoubtedly she is fit for being taken [as a wife] by a Ksatriya since my honourable mind has a longing for her, for to the good, in matters that are subjects of doubt, the inclinations of [their] hearts are the [deciding] authority

22

Nevertheless I shall ascertain the truth regarding her.

Śakuntalā—(In confusion) Ah ! Starting up in confusion

१ 'निमित्तम्' इत्येतन्नास्ति न-क-म-पुस्तकेषु.

३ वधर्ण मे महुभरो भद्विद्वद् । [भम्भो । सलिलसेकसभ्रमोद्रतो नवमालिकामु-
ज्जित्वा वदनं मे मधुक्रोडं भिवर्तते ।] (भ्रमरबाधा रूपयति)

राजा—(सस्पृहमवलोक्य)

‘चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं

रहस्याप्यायीव स्वनसि मृदु कर्णान्तिकचर ।

‘करं व्याधुनवत्या पिथसि रतिसर्धस्वमघरं

घयं तस्यान्वेपान्मधुकर हतास्त्वं सलु छती ॥ २३ ॥

शाकुन्तला—ग एसो ‘धिद्रो विरमदि । अण्णदो गमिस्स । (पदान्तरे
स्थित्वा । सदृष्टिक्षेपम्) बह इदो वि आभन्ठदि । हला, परित्ताभह म
३ इमिणा दुग्धिणीदेण दृग्महुभरेण पट्टिद्वभमाण । [न एप धृष्टो विरमति ।

[caused] by the sprinkling of water, a bee having left the
Navamālikā, is hovering round my face. (Gesticulates an-
noyance by the bee)

King—(Looking longingly)

You touch repeatedly her quivering eye the corners of
which are tremulous, hovering near her ear you sweetly
hum, as though whispering a secret [of love], in spite
of her waving her hand you drink her lower lip, the all-
in-all or essence of enjoyment; [whilst] we, [O] bee !
are undone through search for truth [regarding her];
you, indeed, are blessed !

23

Sakuntalā—This impudent [bee] won't stop I shall move
elsewhere. (Standing at another step and casting a glance)

१ ‘समन्तो (सभ्रान्त) ’ म-क २ ‘अद्विहोदि (अभिभवति) ’ म. ३ अस्मात्
श्लोकात् प्राक् ‘साधु बाधनमपि रमणीयमस्या’ ।

यतो यत्. पट्टचरणोऽभिवर्तते

ततस्तत प्रेरितलोललोचना ।

विवर्तितध्रुरियमद्य शिक्षते

अयादकामपि हि दृष्टिविन्नमम् ॥

अपि च सामयम्’ इत्यधिक व-पुस्तके. ४ ‘करो’ न-क. ५ ‘दुग्धो
(दुष्ट) ’ न-म.

अन्यतो गमिष्यामि । (पदान्तरे स्थित्वा । सदृष्टिक्षेपम्) कथमितोऽप्यागच्छति ।
इला परित्रायेषा मामनेन दुर्विनीतेन दुष्टमधुकरेण परिभ्रयमानम् ।]

६ उभे—(सम्मितम्) का वयं परित्ताडु । दुस्त्वन् अहन्द । राक्षसिखदब्बाड
सवोवणाद् नाम । [के आवा परित्रातुम् । दुष्मन्तमाहन्द । राजरक्षितव्यानि
तपोवनानि नाम ।]

७ राजा—अवसरोऽयमात्मान प्रकाशयितुम् । न^२ भेतव्य न भेतव्यम्—(इत्यवर्धोक्ते ।
स्वगतम्) । राजभावस्त्वमिज्ञातो भवेत् । भवतु । एव तावदभिधास्ये ।

शकुन्तला—(पदान्तरे स्थित्वा । सदृष्टिक्षेपम्) कद् इदोवि म अणुसरदि ।

१९ [कथम् । इती मामनुसरति ।]

राजा—(सत्वरमुपगत्य)

कः पौरवे वसुसती शासति शासितरि दुर्विनीनानाम् ।
अयमाचरत्यचिनयं सुग्धासु तपस्विक्न्यासु ॥ २४ ॥

(सर्वा राजान दृष्ट्वा किञ्चिदिव संभ्रान्ता)

How ! he is coming even this way ! Friends ! protect me, who
am being attacked by this ill-behaved wicked bee

Friends—(*With a smile*) Who are we to defend ? Cry out to
Dusyanta Indeed, penance groves are to be protected by the king

King—Here is an opportunity to disclose myself Do not be
alarmed, do not be alarmed ! (*To himself, when this is half
said*) But my royal character would be disclosed Well, I shall
just speak thus—

Śakuntalā—(*Standing at another step and casting a glance*)
How ! He is pursuing me even this way !

King—(*Approaching with haste*)

Who is this that is practising rudeness towards in-
nocent hermit girls, whilst a descendent of Paru, the
chastiser of the ill-behaved, governs the earth ? 24

(*All become somewhat confused to see the king*)

१ 'दुष्ट' इत्येवमासि म-पुस्तके २ अन्वार्थोक्तेषु स्वाने 'क कोऽत्र
सो.' इति म-पुस्तके

अनसूया—अब, जे खलु किंवि अघाहिद । इअं णो पिअसही महुअरेण अहिद्वधमाणा कादरीभूदा । आर्यं, न खलु किमप्यत्याहितम् । इय नो प्रियसखी मधुकरेणाभिभूयमाना कान्तीभृता ।] (शकुन्तला दर्शयति)

राजा—(शकुन्तलाभिमुखो भूत्वा) अपि तपो वधते ।

६ (शकुन्तला साध्वसादवचना तिष्ठति ।)

अनसूया—दाणि अदिदिविमेसलाहेण । इला सउन्दले, गच्छ उडअ । फलमिस्स अग्घ उवडर । इद पादोदअ भविस्सदि । [इदानीमतिथिविशेषला-
९ भेन । इला शकुन्तले, गच्छोत्तजम् । फलमिश्रमर्धमुपहर । इद पादोदक भविष्यति ।]

राजा—भवतीना सुवृत्तयैव गिरा कृतमातिष्यम् ।

प्रियंवदा—नेण हि इमस्मिं पच्छाअसीअलाए सत्तवणवेदिआए मुहुत्तअ
१२ उवविसिअ परिस्समविणोद करेदु अज्जो । [तेन ह्यस्या प्रच्छायशीतलाया सप्तपर्णवेदिकाया मुहूर्तमुपविश्य परिश्रमविनोद करोत्वार्ये ।]

राजा—^१ननु यूयमप्यनेन कर्मणा परिश्रान्ता ।

अनसूया—इला सउन्दले, उइद णो पज्जुवासण अदिहीण । एय उव-
विसद्द । [इला शकुन्तले, उचित न पथुपासनमतिथीनाम् । अत्रोपविशाम् ।]
(सवा उपविशन्ति)

Anasūyā—Noble Sir, nothing, indeed, very dangerous. This our friend, being assailed by a bee, became alarmed (*Points to Sakuntalā*)

King—(*Turning his face towards Śakuntalā*) Does [your] penance prosper ?

(*Śakuntalā stands speechless through nervousness*)

Anasūyā—Now by the acquisition of a distinguished guest. Dear Śakuntalā, go to the hermitage [and] fetch an offering mixed with fruit. This will serve as water for the feet,

King—By your sweet (*sunṛta*) words themselves hospitality has been rendered.

Prियंवदा—Then, indeed, let your honour divert your fatigue by sitting for a while on this verandah round the Saptaparna tree, which is cool and possessed of dense shade.

King—Why ! You also are fatigued by this work.

Anasūyā—Dear Śakuntalā, it is proper for us to wait upon our nonhonoured guest. Let us sit here (*All sit down*)

- १८ शकुन्तला—(आत्मगतम्) किं णु वरु ढम पेक्खिअ तवोवणविरोधिणो विभारस्स गमणीअस्सि संवुत्ता । [किं हु खल्विम प्रेक्ष्य तपोवनविरोधिणो विकारस्य गमनीयास्मि सवृत्ता ।]
- २१ राजा—(सर्वा विलोक्य) अहो समवयोरुपरमणीय भवतीना सौहार्दम् ।
प्रियवन्दा—(जनान्तिकम्) अणसूए, को णु वरु एमो चउरगम्भीएकिदी महरं विअ आलवन्तो पहावन्दो विअ लक्खीअदि । [(जनान्तिकम्)
- २८ अतस्ये, को सु खन्वेप चतुरगम्भीराहृतिर्मधुर प्रियनालपन् 'प्रभाववानिव लक्ष्यते ।]
अनसूया—सहि, मम वि अरिथि कोवृहल । पृच्छिन्त दाव ष । (प्रकाशम्)
अज्जस्स म्हुआलावज्जिदो विमम्भो म मन्तावेदि । कदमो अज्जेण राएस्सिणो
- २७ वमो अलकरीअदि, कदमो वा विरहपञ्जुत्तुअज्जणो किदो देमो, किंनिमित्त वा सुउमारदरो वि तवोवणगमणपग्गिस्समन्त अत्ता पद उवणीदो । [सस्ति, ममाप्यस्ति कौतूहलम् । प्रश्यामि तावदेनम् । (प्रकाशम्) आर्यस्व मधुरालाप-
- ३० अनित्तो विसम्मो मा मन्त्रयत्ते । कतम आर्येण राजपेर्वणोऽलकियत्ते, कतमो वा विरहपर्युत्सुकजनः कृतो देश, किंनिमित्त वा सुकुमारतरोऽपि 'तपोवनगमन-परिश्रमस्यात्मा पदमुपनीत ।]

Sakuntalā—(*To herself*) Why, indeed, have I, having seen this [person], become approachable or susceptible to an emotion opposed to a penance grove

King—(*Looking at all*) How charming is your friendship owing to your equal age and beauty

Priyamvada—(*Aside*) Anasūyā, who, indeed, may this be, that being lively and dignified in appearance [and] talking in a pleasing and sweet manner, appears as though endowed with majesty ?

Anasūyā—Friend, I too possess the curiosity I shall just ask him (*Aloud*) The confidence created by your honour's sweet words prompts me to speak Which family of royal sages is adorned by our honour ? Which country has its 'people rendered anxious through separation [from you] ? For what reason has your self, though extremely delicate, been subjected to the fatigue of a visit to the penance grove ?

- ३३ शकुन्तला—(आत्मगतम्) हिअ, मा उक्तम् । एसा तुए चिन्तिदे अण-
सुआ मन्तेदि । [हृदये, मोक्षाम्य । एषा त्वया चिन्तितमनसूया मन्त्रयेते ।]
राजा—(आत्मगतम्) कथमिदानीमात्मानं निवेदयामि, कथं वार्षापर
३६ करोमि । भवतु । एव तावदेना वक्ष्ये । (प्रकाशम्) भवति, यः पौरुषेण
राज्ञा धर्माधिकारे नियुक्तः सोऽहमविभ्रक्रियोपलम्भाय वीरारण्यमिदमायातः ।
अनसूया—घणाहा दाणिं घम्मआरिणे । [सनाया इदानीं धर्मचारिणः ।]
३९ (शकुन्तला गृहारलजा रूपयति)
सखर्या—(उभयोरार्कारं विदित्वा । जनान्तिकम्) हला सउन्दले, जइ एय
अज्ज तादो संगिहिदो भवे—[हला शकुन्तले, यद्यत्र तात सनिहितो भवेत्—]
३७ शकुन्तला—तदो किं भवे । [ततः किं भवेत् ।]
सखर्या—इम जीविदसव्वस्सेण वि अदिहिविसेष किदर्यं करिस्सदि ।
[इमं जीवितसर्वस्वेनाप्यतिथिविशेषं कृतार्थं करिष्यति ।]
४५ शकुन्तला—तुहो अवेव । किं वि हिअए करिअ मन्तेय । ण वो वअण
सुणिस्सं । [पुत्रामपेतम् । किमपि हृदये कृत्वा मन्त्रयेये । न युवयोर्वचनं श्रोष्यामि ।]

Sakuntalā—(*To herself*) Heart, do not be impatient Here is
Anāsūya uttering [what has been] your thought by yōn

King—(*To himself*) How shall I disclose myself now ? Or
how shall I make concealment of myself ? Well ! I shall just
say thus to her (*Aloud*) Lady ! here I, who am appointed by
the king, the descendant of Paru, to the office of [the superin-
tendent of] religion, have arrived at this penance-forest to
ascertain [if your] rites [are] free from obstacles

Angsūyā—The performers of religious duties have now
[secured their] guardian

(*Sakuntalā gesticulates bashfulness of love*)

Friends—(*Understanding the gestures of both Aside*) Dear
Sakuntalā ! if to-day father had been present here—

Sakuntalā—What would happen then ?

Friends—He would bless this distinguished guest even with
the all-in-all of [his] life

Sakuntalā—Go you away Fancying something in your mind,
you speak I won't listen to your words

राजाँ—वेयमपि तावद्भवत्योः मखीगत किमपि पुच्छामः । ।

४८ सख्यौ—अज्ज, अनुग्गहो विअ इअं अनभत्तणा । [भायं, अनुग्रह इवेय-
मभ्यर्थना ।]

राजाँ—भगवन् काश्यप शाश्वते ब्रह्मणि स्थित इति प्रकाश । इय च
५१ वः सखी तदात्मजेति कथमेतत् ।

अनसूया—सुणादु अजो । अत्थि को वि कोसिभोत्ति गोत्तणामहेवो महा-
प्पहावो राएसी । [शृणोस्वार्यं. अस्ति कोऽपि कौशिक इति गोत्रनामधेयो
५४ महाप्रभावो राजपिः ।]

राजा—अस्ति । श्रूयते ।

अनसूया—त णो पिअसहीए पडव अवगच्छ । उज्झिआए मरीसखट्टणादिहिं
५७ तादकस्सवो से पिदा । [तमावयो प्रियमख्या. प्रभवमगच्छ । उज्झितायाः
शरीरसवर्धनादिभिस्तावकाश्यपोऽस्याः पिता ।]

राजा—उज्झितशब्देन जनितं मे कौत्रहंलम् । आ मृत्वाच्छ्रोतुमिच्छामि ।

६० अनसूया—सुणादु अजो । पुरा किल तस्स गइसिणो उग्गे तवसिं वंत्तमाणस्स
किंवि जादसङ्केहिं देवेहिं मेणआ णाम अच्छरा पेसिदा णिअमविग्गकालिणी ।

King—We also just ask something concerning your friend

Friends—Noble Sir, like a favour [is] this request

King—His reverence Kāśyapa observes perpetual celibacy—thus [he is] known And this your friend [is] his daughter—how [can] this [be] so ?

Anasūyā—May your honour hear There is a certain highly or royal sage of great prowess whose family name [is] thus [viz] Kausika.

King—There is, I hear.

Anasūyā—Know him to be the progenitor of our friend Father Kāśyapa is her father by reason of his fortering her body etc, when she was deserted

King—The word 'deserted' has excited my curiosity I wish to hear from the beginning.

Anasūyā—May your honour hear Formerly, they say, to that royal sage, who was practicing rigorous penance, was sent

[शृणोत्वार्थं । १पुरा किल तस्य राजर्षेरुभ्रे तपसि वर्तमानस्य किमपि जातशत्रौ-
६३ देवमैनका नामाप्सरा प्रेषिता नियमविघ्नकारिणी ।]

राजा—अस्त्येतदन्यसमाधिभीह्व देवानाम् ।

अनसूया—तदो वसन्तोदारसमए से उम्मादइत्तअ स्व पेक्खिअ—
६६ [ततो १वसन्तावतारसमये तस्या उम्मादयित्रक रूप प्रेष्य-] (अर्घोक्ते लज्जया
विरमति ।)

राजा—परस्ताज्जायत एव । सर्वथासर सभवेया ।

६१ अनसूया—अह इ । [अथ किम् ।]

राजा—उपपद्यते ।

मातृपीपु कथं सा स्यादस्य रूपस्य समम् ।

न प्रभातरल ज्योतिरुवेति वसुधातलात् ॥ २५ ॥

(शकुन्तलाधोमुखी तिष्ठति)

राजा—(आत्मगतम्) लज्जावकाशो मे मनोरथ । किंतु^३ सस्या परिहासो
३ दाहता वरप्रार्थना श्रुत्वा धृनद्धैधीमावकातर मे मन ।

by the gods, who somehow grew a armed, a nymph named Menakā, to cause obstacles to his vows

King—There is this dread of the gods regarding others practice of penance

Anasūyā—Then, at the time of the advent of the spring, having seen her intoxicating form—(Stops through bashfulness when half said)

King—The sequel is quite understood Verily, she is born of a nymph.

Anasūyā—Exactly [lit what then ?]

King—[That] is proper

How could the rise of such a form take place amongst mortal females ? The flash, tremulous with lustre, does not spring from the surface of the earth. 25

(Śakuntalī stands with her face hung down)

King—(To himself) My desire has found scope But having heard [her] longing for a husband uttered in joke by her friend, my mind has become uneasy owing to indecision which it has entertained

१ 'गौतमीतीर पुरा' व-न. २ 'वसन्तोदारसमये' इति 'वसन्तोदारसमए' इत्येतस्य सस्त्व न-पुस्तके, ३ नास्तीद वाच्य क-पुस्तके

प्रियंवदा—(सस्मित शकुन्तला विलोक्य नायिकाभिमुखी भूत्वा) पुनो विवतुकामो विभ्र जज्ञो । [पुनरपि ववतुकाम इवार्थः ।]

६ (शकुन्तला सखीमद्गुत्था तर्जवति)

राजा—सम्यगुपलक्षित भवत्या । अस्ति नः सञ्चरितश्रवणलोभादन्यदपि प्रष्टव्यम् ।

९ प्रियंवदा—अल विचारिभ्र । अग्निअन्तणाणुओओ तवस्सिअणो णाम । [अल विचार्य । अनियन्त्रणानुयोगस्त रस्विजनो नाम ।]

राजा—इति सखीं ते ज्ञातुमिच्छामि ।

वैखानस किमनया व्रतमाप्रदाना-

द्वयापाररोधि मदनस्य निषेवितव्यम् ।

अत्यन्तमेव सदृशेक्षणवल्लभाभि-

राहो निघत्स्यति समं हरिणाङ्गनाभिः ॥२६॥

प्रियंवदा—अज, धम्मचरणे वि परवसो अअ जणो । गुहणो उण से अणु-
रुववरप्पदाणे सकप्पो । [आर्य, धर्मचरणेऽपि परवशोऽय जन्तः । गुरो. पुनरस्या

३ अनुरूपवरप्रदाने सकत्प. ।]

Priyamvadā—(*Smilingly looking at Sakuntalā and facing the hero*) Your honour [looks] as though desirous of speaking again
(*Sakuntalā rebukes her friend with her finger*)

King—You have rightly observed. From an eagerness to hear the deeds of the good, there is still (*api*) something to be asked by us

Priyamvadā—Enough of deliberating. Ascetic people may surely be questioned without any reserve

King—Thus [I] wish to know your friend

Is the ascetic vow, which obstructs the operation of love, to be observed by her until she is given away [in marriage], or will she dwell absolutely till death (*atyantam eva*) along with the female deer that are her favourites owing to their similar eyes ?

26

Priyamvadā—Noble Sir, even in the practice of religious duties this person [viz. *Sakuntalā*] is subject to another. But her father's intention is to give her to a suitable husband

राजा—(आत्मगतम्) न दुस्वापेयं स्वन्दु प्रार्थना ।

भय हृदय सामिलाप संप्रति संदेहनिर्णयो जात ।

आशङ्कसे यदस्मि नद्रिदं स्पर्शक्षमं रत्नम् ॥ २७ ॥

शाकुन्तला—(सरोपमिव) अणसूए, गमिस्स अह । [अनसूये गमिष्याम्यहम् ।]

अनसूया—किणिमित्त । [किनिमित्तम् ।]

३ शाकुन्तला—इमं अणसूएणपलाविणि विअंबद अज्जाए गोदमीए निवेदइस्स ।
[इमानसंबदंप्रलापिनीं प्रियवदामायांथि गौतम्ये निवेदयिष्यामि ।]

अनसूया—सहि, ण जुत्त ते अक्किदसङ्गार अदिदिविमेस विअजिअ सच्छन्दो
६ गमण । [सखि, न युक्तं तेऽवृत्तसत्कारमतिथिप्रदेशं विमज्य 'स्मच्छन्दतो गमनम् ।]

(शाकुन्तला न किञ्चिदुक्त्वा प्रस्थिवैव)

राजा—(आत्मगतम्) 'आ' अथ गच्छति । (प्रहीतुमिच्छतिगृह्यात्मनम्)

१ अहो चेष्टाप्रतिरूपिका २ कामिजनमनोवृत्ति अह हि ।

King—(*To himself*) This prayer is, indeed, not difficult to obtain

[O] heart ! be full of longing Now the solution of doubts is accomplished What you fear to be fire is here a gem capable of being touched

27

Śakuntalā—(*As though in anger*) Anasūyā ! I shall go

Anasūyā—For what reason ?

Śakuntalā—I shall report to venerable Gautamī this Priyamvada, who is talking nonsense

Anasūyā—Friend ! it is not proper for you to depart at full, leaving a distinguished guest to whom hospitality is now rendered

(*Śakuntalā does start off without saying anything*)

King—(*To himself*) Ah ! How ! does she go ? (*Desiring to seize her but restraining himself*) Oh ! the activity of the mind of a lover is an exact reflection of physical movement For I,

१ अस्मात् प्राक् 'अस्ममवासिणो जणस्स (आग्रमवासिन. जनस्य)' इत्यधिकं प्र-पुस्तके । परं 'ते' इत्यत्रास्ति तत्र पूर्वम् । २ न दरपते वाक्यमेतत् ष-न-क-पुस्तकेषु ३ 'कामिन.' घ.

अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसर ।

स्थानाननुचलन्नपि गत्वेव पुन प्रतिनिवृत्तः ॥ २८ ॥

प्रियंवदा—(गकुन्तला निरुप्य ।) इला, ण दे जुत्त गन्तुं । [इला, न ते युक्तं गन्तुम् ।]

३ शकुन्तला—(सधूमदम्) किणिमित्तं । [किनिमित्तम् ।]

प्रियंवदा—दन्वसेअणं दुवे धारसि मे । एहि जाव । अत्ताण मोआविध तदो गमिस्समि । [वृक्षसेचने द्वे धारयसि मे । एहि तावत् । आत्मान मोच-
६ यित्वा ततो गमिष्यमि ।] (बलादेना निवर्तयति)

राजा—भद्रे, वृक्षसेचनादेव परिश्रान्तामत्रभवती लक्षये । तथा ह्यस्या

अस्तांसावतिमात्रलोहिततलौ बाहू घटोरक्षेपणा-

दद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।

'वद्धं कर्णशिरीषरोधि वदने धम्मम्भिसां जालकं

बन्धे अंसिनि चैकहस्तयमिताः पर्याकुला मूर्धजा ॥ २९ ॥

About to follow the hermit's daughter suddenly, have [my] advance stopped by decorum, [and] though, not moving from my place, have as though gone and returned again 28

Priyamvadā—(*Stopping Śakuntalā*) Dear ! it is not proper for you to go.

Śakuntalā—(*With the knitting of her eye-brow*) What for ?

Priyamvadā—You owe me two waterings of trees. Come then. Release yourself, then you will go.

King—Good lady ! I observe this lady is fatigued even with watering trees. For her

Arms, with the shoulders drooping, have [their] palms excessively red through the lifting of the pitcher; even now [her] breathing, which is more than normal, causes tremor in her breasts, on her face is formed a cluster of drops [lit waters] of perspiration, which obstructs [the play of] the Śirīsa flowers on her ears; and the braid being loosened, her hair, restrained with one hand, are dishevelled 29

तदहमेनामनृणा करोमि । (अङ्गुलीय दातुमिच्छति)

(उभे नाममुद्राभरणानुवाच्य परस्परमवलोकयत.)

३ राजा—अलमस्मानन्यथा समाव्य । राज्ञः परिप्रदोऽयमिति^१ राजपुरुष
मामवगच्छय ।

प्रियंवदा—नेण हि णारिहदि एद अङ्गुलीभथं अङ्गुलीविओभ । अज्जस्स
६ वओणेण अणिरिणा दाणि एसा । (किञ्चिद्विहस्य) हला सउन्दले, मोइदा सि
अणुअम्पिणा अज्जेण, अहवा महाराएण । गच्छ दाणि । [तेन हि नाई-ये-
तदङ्गुलीयकमङ्गुलीवियोगम्^२ । आर्यस्य वचनेनानुणेदानीमेवा । (किञ्चिद्विहस्य)
९ हला शकुन्तले, मोचितास्यतुङ्गम्पिनार्येण, अथवा महाराजेन । गच्छेदानीम् ।]

शकुन्तला—(आत्मगतम्) जइ अत्तणो पहविस्स । (प्रकाशम्) का तुम
विअज्जिअदव्वस्स रुन्धिदव्वस्स वा । [यद्यात्मन प्रभविष्यामि । (प्रकाशम्)
१२ का त्व विअजितव्यस्य रोद्धव्यस्य वा ।]

राजा—(शकुन्तला विलोक्य आत्मगतम्) किं तु खलु यथा वयमस्यामेक-
मियनप्यस्मान् प्रति स्यात् । अथवा रुग्णावकाशा मे प्रार्थना । कुतः ।

Therefore, I shall make her free from debt (*Desires to give his ring*)

(*Both reading the letters on the seal with name look at each other*)

King—Enough of thinking otherwise of me, [seeing that this [ring] is a present from the king, know me to be the king's officer

Priyamvadā—Then, indeed, this ring deserves not separation from your finger. By your honour's word she is now free from debt. (*Laughing slightly*) Dear Śakuntala! You have been freed by the honoured Sir, who takes pity on you, or [rather] by the great king [You can] go now

Śakuntalā—(*To herself*) If I am mistress of myself. (*Aloud*) Who are you for one to be discharged or detained ?

King—(*Looking at Sakuntalā To himself*) May it, indeed, be that as we are [disposed] towards her, so she also is towards me ? Or my prayer has found scope. How ?

१ 'इति राज्ञ...गच्छय' इत्येतन्नास्ति क-म-पुस्तकयो . २ 'विओभस्स (वियोगस्य)' म

वाचं न मिथयति यद्यपि महच्चोसिः
कर्णं ददात्यभिमुखं मयि भाषमाणे ।

कामं न तिष्ठति मदानन^१संमुखीना

भूयिष्ठमन्यविषया न तु दृष्टिरस्या ॥ ३० ॥

(नेपथ्ये ।) भो भोस्तपस्विन, मनिहितालपोवनसद्वरक्षये भवत । प्रत्या-
सनं किल मृगयाविहारी पार्थिवो दुष्यन्तः ।

तुरगखुरहनस्तथा हि रेणु-

र्विटपविपक्तजलार्द्रवल्कलेषु ।

पतति परिणतारुणप्रकाशः

शलभसमूह इवाश्रमद्रुमेषु ॥ ३१ ॥

^२अपि च ।

तीव्रावातप्रतिदुत^३तरुस्कन्धलघ्नैकदन्त-

पादाकृष्टवततिबलयासङ्गसंजातपाशः ।

Even though she mingles not her speech with my words, she lends [her] attentive (*abhimukha*) ear to me when I speak; granted that she does not stand with her face [turned] towards my face, but her eye for the most part does not possess any other object

30

(Behind the curtain) Ho ! Ho ! Ascetics ' Be near for the protection of the animals of the penance grove King Dasyanta, amusing himself with the chase, is reported to be hard by

For, the dust, struck up by the hoofs of horses and having the colour of the evening twilight (*parnatūrunah*) descends like a swarm of locusts on the trees of the hermitage, that have bark-garments, wet with water, suspended from their branches

31

Moreover

An elephant, one of whose tusks is stuck in the trunk of a tree, that has been struck back [and uprooted] with a violent blow, who has a tether formed by the clinging of the coils of creepers dragged along his feet, who is as

१ 'संमुखी सा' व-म-क. २ 'अपि च' इतीदमधस्तन' श्लोकश्च न दृश्यते क-पुस्तके. ३ 'तरुः' न.

मूर्तो विप्रस्तपस इव नो भिन्नसारङ्गयूयो
धर्माण्यं प्रविशति गज' स्य-यनालोकमीत ॥ ३२ ॥

(सर्वा कर्णं दत्त्वा किञ्चिदिव सभ्रान्ता)

राजा—(आत्मगतम्) अहो धिक् । सैनिका^१ अस्मदन्वेषिणस्तपोवनमु-
३ रुन्धन्ति । भवतु । प्रतिगमिष्यामस्तावत् ।

सख्यौ—अज्ज, इमिणा आरण्यअनुत्तन्नेण पज्जाउल्लङ्घ । अणुजायाहि वे
उदभगमणस्स । [आर्यं, अनेनारण्यरुत्तान्तेन पर्याकुला स्म. । अनुजनीधि
६ न उदजगमनाय ।]

राजा—(ससभ्रमम्) गच्छन्तु भवत्य. । वयमप्याश्रमपीडा यया न मरि
तया प्रयतिष्यामहे ।

५ (सर्वं उत्तिष्ठन्ति)

सख्यौ—अज्ज, असभाविदअदिहिदकारा मूओ वि पेस्खणणिमित्त लज्जे
अज्ज विण्णविदु । [आर्यं, अर्षभावितातिथि^२उत्कारा भूयोऽपि प्रेक्षणनिधि
१२ लज्जामहे आर्यं विशापयित्तुम् ।]

राजा—मा मैवम् । दर्शनेनैव भवतीना पुरस्त्वतोऽस्मि ।

though an incarnate obstacle to our penance and has
dispersed herds of deer, is entering the sacred grove, being
frightened at the sight of a chariot.

(All listen and are somewhat bewildered)

King—(To himself) Oh ! fie ! Soldiers, searching for us,
disturbing the penance grove Well ! we shall just go back.

Friends—Noble Sir ! we feel greatly uneasy by this report
about the wild [elephant] Permit us to go to the cottage.

King—(With confusion) Let your ladyships go We also shall
so endeavour that no trouble will happen to the hermitage

(All rise up)

Friends—Noble Sir, we, who have rendered hospitality due
guests, are ashamed to request your honour for the purpose
an interview even again

King—Nay, not so Even by your sight I am honoured

१ 'पीता' व-न-फ. २ सत्कारम्' व-न; 'असभाविदसकारं अदिहि'
मूओ वि दसणनिमित्त उज्जामो (अर्षभावितसत्कारमसिधिविशेषं मू
दर्शननिमित्तमुज्जाम)' म.

शकुन्तला—^१अणसु, अहिणवकुससर्हण परिक्रद मे चलण । कुन्वअसाहा-
१५परिलगं च वकल । दाव परिपालेव म । जाव ण मोअवेमि । [अनम्ये,
अभिनवकुणमूच्या परिक्रत मे चरणम् । कुरवकजाखापरिलगं च वकलम् ।
तावत् परिपालयतं मा यावदेनमोचयामि ।]

१८ (राजानमवलोकयन्ती स्रव्याजं विलम्ब्य सह सखीभ्या निष्क्रान्ता)

राजा—मन्दौत्सुक्योऽस्मि नगरगमनं प्रति । यावदनुयात्रिकान् समेत्य
नातिदूरे तपोवनस्य निवेशयामि । न खलु शक्नोमि शकुन्तलाभ्यापारादात्मानं
२१ निवर्तयितुम् । मम हि

गच्छन्ति पुरं शरीरं धावति पश्चाद^२संस्थितं चेत ।

चीनांशुकमिव केतोः प्रस्तिवातं नीयमानस्य ॥ ३३ ॥

(निष्क्रान्ताः सर्वाः)

इति प्रथमोऽङ्कः

Śakuntalā—*Anuṣṭup*, my foot is deeply (*pari*) pricked by the point of a young Kuśa-blade and my bark is stuck fast (*pari*) to a Kurubaka branch. Wait for me so long as I extricate it. (*Gazing at the king and delaying under pretence goes out along with friends*.)

King—I am slackened, in my eagerness to go to the city. Meanwhile, having joined my followers, I shall encamp them not far from the pounce-grove. Indeed, I am not able to turn myself back from occupying [myself with] Śakuntalā. For mine

Body goes forward, [but] the restless heart runs backward, like the China cloth of a banner which is being borne against the wind

33

(*All go out*)

END OF ACT I

१ न दृश्यन्ते इमानि शकुन्तलावाक्यानि न-म-पुस्तकयोः, २ ' च-
व-न-म.

द्वितीयोऽङ्कः

(ततः प्रविशति विष्णो विदूषकः ।)

- विदूषक — (निश्चस्य) भो दिड । एदस्स मिअभासीलस्स रण्णो वअस्स-
 ३ भावेण णिविण्णो णि । अअ मिओ अअ वराहो अअ सद्दुलो ति मज्जणे वि
 गिह्णविरलसअवच्छाआसु वणराईसु आहिण्डीअदि अडवीदो अडवीम । पत्त-
 सकरकसाआइ कडुण्णड गिरिणईजलाइ पीअन्ति । अणिअववेल सुल्लमसमूहो
 ६ आहारो अण्डीअदि । तुरगानुधावणकण्डिदसंविणो रत्तिम्मि वि णिकाम
 सइदव्व णविय । तदो महन्ते एव्व पन्चसे दासीएपुत्तेहि मअणिलुअएहि
 वणमगहणकोलाहलेण पडिबोविदो णि । एदावन्तेण वि दाव पीडा ण णिकमदि ।
 ९ तदो गण्डस्स उवरि पिण्डभो ससुत्तो । हिओ किल अत्तेसु ओहीणेसु
 ततहोदो मिआणुसारेण अस्समपद पविट्टस्स तावसक्कण्णआ सउन्दला
 मम अघण्णदाए दसिदा । सपद णअरगमणस्स कह वि ण करेदि ।
 १२ अज्ज वि से त एव्व विन्तअन्तरण अनसीसु प्रमाद आधि । का
 गदी । जाव ण किदाचारपरिकम्म पेस्सामि । (परिकम्प्यावलोनय च) एसो
 बाणासणहयाहि अवणोहि वणपुप्फमालाधारिणीहि पडिबुदो इदो एव्व
 १५ आअच्छदि विअवअस्सो । होदु । अहमभविअलो विअ भविअ विट्ठिस्स
 जइ एव्व वि णाम विस्सम लहेअ । (दण्डकाष्ठवलम्ब्य स्थित) [(निश्चस्य)
 भो दिडम् । एतस्य मृगयाशीलस्य राज्ञो वयस्यभावेन निर्विण्णोऽस्मि । अय
 १८ मृगोऽय वराहोऽय शार्दूल इति मध्यारेऽपि प्रीष्मविरलपादपच्छायासु वन-
 राजीर्वाहिण्यतेऽटवीतोऽटवीम् । पत्रसकरकशायाणि कडुण्णानि गिरिनीजलानि
 पियन्ते । अनियतवेत्त शृत्यमासमूयिष्ठ आहारो भुज्यते । तुरगानुधावनकण्डितसंघेः

Second ACT

(Then enters Vśiṣṇaka dejected)

Vśiṣṇaka—(Sighing) Oh ! [my evil] destiny ! I am worn
 out by the companionship of this king, who is addicted to the
 chase 'Here's a deer', 'Here's a boar', 'Here's a tiger'—
 thus (saying), even at mid-day is it wandered about from
 forest to forest, along rows of woods where the shade of trees
 is scanty in the hot season. The lukewarm waters of mountain-
 streams, astringent from the mixture of leaves, are drunk

- १ 'दिड (दृष्टम्)' न, 'दिड (दृढम्)' म. २ 'अडवी (अटवी)' न.
 ३ 'कडुआइ (कडुकानि)' घ-त-फ. ४ 'सत्यणो (सन्धस्य)' न.

- २१ राज्ञावपि निकाम शयितव्य नास्ति । ततो महत्येव प्रत्यूषे दाम्ब्या-पुत्रं ^१श्वगणिलुब्ध-
कैर्वनग्रहणकोलाहलेन प्रतिबोधितोऽस्मि । ^२एतावतापि तावत् पीडा न निष्क्रामति ।
ततो गण्डस्योपरि पिण्डक ^३ सवृत्तः । छ- किलास्मास्ववहीनेषु सत्रभवतो मृगानुस-
२४ रेणाश्रमपद प्रविष्टस्य तापसकन्यका शकुन्तला ^४समाधन्वतया दर्शिता । साप्रत
नगरगमनस्य ^५कथामपि न करोति । अद्यापि तस्य तामेव चिन्तयतोऽङ्गोः
प्रभालमानीत । का गति । यावत् न कृताचार^६परिक्रमणं पश्यामि । (परिक्रम्यावलोक्य
२७ च) एष ^१वाणासनहस्ताभिर्यवनीभिर्वनपुष्पमालाधारिणीमि. परिवृत इत एवा-

At irregular times a meal, mostly consisting of meat roasted on spits, is eaten. With my joints bruised by [my] pursuit [of the chase] on horse-back, I cannot enjoy sleep to my heart's content even at night. Then, even at the earliest dawn, I am awakened by the whore-sons, the hunters, accompanied by a number of dogs, with the din of surrounding the forest. Even with this much trouble the just does not disapper. Then, a pimple has grown on a boil. Yesterday indeed while we were left behind, the hermit's daughter Śakuntalā was, through my ill luck, presented to the view of his majesty, who had entered the region of the hermitage in pursuit of a deer. Now [his majesty] does not even talk of going to the capital. The dawn broke upon his eyes while he was thinking of that very [damsel] even up to now (*adyapi*). What help is there? Meanwhile I shall see him, who must have [by this time] performed his customary decoration (*Walking round and observing*). Here comes my dear friend in this very direction, surrounded by Yavana women, with bows in their hands and wearing garland of wild flowers. Well! I shall stand as though crippled by the breaking of my limbs, if possibly even in this way I may obtain rest (*Stands leaning on his wooden staff*).

(*Then enters the king with attendants as described*)

१ 'सृष्टि (शकुनि) व-न-क. २ 'एतएण दाणिं वि (इयतेदानीमपि) व-न-क. ३ 'पिण्डिका (पिटका)' व; 'पिडका (पिटका)' म. ४ 'सम उदरस्म अधण्णदाए (समोदरस्याधन्वतया)' म. ५ 'मण कह वि ण करेदि (मनः कथमपि न करोति) छ-न. ६ 'परिक्रम (परिक्रमम्)' न; 'पडि-कम्माण (प्रतिक्रमणम्)' म ७ 'वाणासनहस्तो वणपुष्पमालाधारी इदो ज्जेव्व (वाणासनहस्तो वनपुष्पमालाधारी इदो इत एव)' क.

गच्छति प्रियवयस्य । भवतु ! अङ्गमहाविकल इव भूत्वा स्थास्यामि यद्येवमपि नाम विभ्रम लभेय ।] (दण्डकाटमवलम्ब्य स्थित)

३० (ततः प्रविशति ययानिर्दिष्टपरिवारो राजा)

राजा—

कामं प्रिया न सुलभा मनस्तु तद्वाचदर्शनाभ्वास्ति ।

अकृतार्थेऽपि मनसिजे रतिमुभयप्रार्थना कुरुते ॥ १ ॥

(स्मित कृत्वा) एवमात्माभिप्रायसभावितेष्टजनचित्तवृत्ति प्रार्थयिता विडम्ब्यते ।

स्निग्ध वीक्षितमन्यतोऽपि नयने यत् प्रैर्यन्त्या तथा

यातं यच्च नितम्प्रयोगुर्दृष्टया मन्द विलासादिव ।

मा गा इत्युपरुद्धया यदपि सा सास्यमुक्त्वा सखी

सर्वं तत् किल मत्परायणमहो कामी स्वतां पश्यति ॥ २ ॥

विदूषक.—(तथास्थित एव) भो वधस्स, ण मे हृत्यपाभा पसरन्ति ।

वाभामेत्तएण जीभावइस्सं । जअदु जअदु भवं । [(तथास्थित एव) भो

३ वयस्य, न मे हस्तपाद प्रसरति । वाइमात्रेण जापयिध्यामि । जयतु^४ जयतु भवान् ।]

King—

Granted that my beloved is not easy to obtain, but my mind feels comforted by observing her feelings. Even when love has not achieved its object, mutual solicitation creates enjoyment.

(Smiling) Thus a suitor, who judges the working of the mind of the beloved person by his own desires, is deluded !

The soft or affectionate way in which she looked even when directing her eyes elsewhere, and the slow steps she took owing to the heaviness of her buttocks as though through cogmetry, also the indignant words she addressed to her friend, when stopped [by her] with " Do not go"—all that, indeed, [had] reference to me ! Ah ! [Everywhere] a lover sees [his] ownness.

Vidūṣaka—(Still standing in the same position) O friend ! my hands and feet do not move. I greet you with victory only with words—May you be victorious, be victorious !

१ ' मत (माप्र) ' म. २ ' नायासि ' म. ३ ' प्रयन्त्या ' न-म.

४ ' जभाविभसि (जाप्यसे) ' घ, १ ' जइं करिभसि (जयी क्रियसे) ' म.

५ नास्तीद वाक्य व-न-म-क-पुस्तकेषु.

१ राजा—कुनोऽप्य गात्रोपधातः ।

विदूषक—कुदो किल सद्य अच्छी आकुलीकरिअ अस्तुकारणं पुच्छेसि ।
६ [कुत किल स्वयमक्षिणी आकुलीकृत्याश्रुकारणं पृच्छसि ।]

राजा—न खटवगच्छामि ।

विदूषक—भो वयस्स, जं वेदसो खुज्जलीलं विडम्बेदि तं किं अरणो
९ पहावेण, ण णईवेअस्स । [भो वयस्य, यदेतसः 'कुञ्जलीला विडम्बयति,
तत् किमात्मनः प्रभावेण, ननु नदीवेगस्य ।]

राजा—नदीवेगस्तत्र कारणम् ।

१२ विदूषक—मम वि भव । [ममापि भवान् ।]

राजा—कथमिव ।

विदूषक—एवं रासकज्जाणि उज्जिअ एवारिसे आकुलप्रदेशे वनचरवृत्तिणा
१५ तुए होद्वं । जं सच्च पद्यह सावदसमुच्छरणेहिं संवोहिअसधिवन्धाणं मम
गत्ताण अणीसो हि संवुत्तो । ता पसीद मे एजाहपि दाव विस्समीअदु ।
[एवं राजकार्याण्युज्जित्वैतादृशं आकुलप्रदेशे वनचरवृत्तिना त्वया भवितव्यम् ।]

King—Whence [came] this break-down of your limbs ?

Vidūṣakā—Why, indeed, do you ask the cause of tears after having troubled the eyes yourself ?

King—I really do not understand

Vidūṣakā—O friend, when the cane imitates the appearance of the kubja-plant, is that by its own power, or well (*naṇu*), by that of the current of the river ?

King—The current of the river is the cause there

Vidūṣakā—Mine also you [are the cause]

King—How possibly ?

Vidūṣakā—Thus having relinquished your royal duties, you should, in such a dreary region, lead the life of a forester ! To tell you the truth, I have become no [longer] master of my limbs, the bandages of the joints of which are thoroughly

१ 'मिथार्थमभिधीयताम्' इत्यधिकं च—पुस्तकेऽस्मात् परम् २ अस्मात् परं 'अमाणुसचारे (अमानुपसचारे)' इत्यधिकं च—पुस्तके.

१८ यस्यस्य प्रत्यहं श्वापदसमुत्सारेण सक्षोभितसपिबन्धाना मम गात्राणामनीशोऽस्मि
सवृत्तः । 'तव प्रसीद मे एकाहमपि तावद्विभ्रम्यताम् ।]

राजा—(स्वगतम्) अथ खंभमाह । ममापि काश्यपसुतामनुत्सृत्य^१ मृगया
२१ विह्वलं चेत् । कृत ।

न नमयितुमधिजयमस्मि शको

घनुरिदमाहितसायकं मृगेषु ।

सहस्रसतिमुपेत्य वैः प्रियाया

कृत इव मुग्धविलोकितोपदेशः ॥ ३ ॥

विदूषक—(शको मुखं विलोभय) अत्तमव किं वि हिअ करिअ मन्तेदि ।
अरण्णे मए रुदिअ भाषि । [अन्नमवान् किमपि हृदये कृत्वा मन्त्रयते । आर्यो
३ मया रुदितमासीत् ।]

राजा—(सस्मितम्) किमन्यत् । अनतिक्रमणीय मे मुहृद्वाक्यमिति
स्मितोऽस्मि ।

'इ विदूषक—चिरं जीव । [चिरं जीव] (गन्तुमिच्छति)

shaken by daily raising beasts of prey [from their hair] There-
fore, be pleased with me, take rest just even for a day.

King—(To himself) He too (ca) speaks thus My mind also
is disinclined towards the chase, thinking of Kāśyapa's daughter
Why ?

I am not able to bend this bow, strung [and] with
the arrow fixed, against the deer, by whom instruction in
beautiful glances was as though imparted to my beloved,
having come to reside with [her]

Vidūṣaka—(Looking at the king's face) Bringing something
in your mind, your majesty is deliberating I did the crying in
the wilderness !

King—(With a smile) What else ? I am at a stop because I
cannot transgress the words of my friend

Vidūṣaka—May you live long ! (Desires to go)

१ 'ता प्रसादयित्वा विस्वमिदु म एकाहं वि दाव विस्वमिदुं (तव प्रसादयिष्यामि
विषुर्दुं मामेकाहमपि तावद्विभ्रमितम्)' घ-न-म. २ अस्मान् परं 'वनमृगेषु'
इत्यधिकं म-पुस्तके.

राजा—वयस्य, तिष्ठ । सावगेपं मे वचः ।

विदूषकः—आणवेदु भव । [आज्ञापयतु भवान् ।]

१ राजा—विश्रान्तेन भवता ^१ममाप्येकस्मिन्ननायासे कर्मणि सहायेन भवितव्यम् ।

विदूषकः—किं मोदअखज्जिआए । तेण हि अब्ब सुगहीदो खणो । [किं मोदकखादिकायाम् । तेन ह्यय सुगृहीतः क्षण ।]

१२ राजा—यत्र वक्ष्यामि । कः कोऽत्र भोः ।

(प्रविश्य) दौवारिकः—(प्रणम्य) आणवेदु भट्ट । [आज्ञापयतु भर्ता ।]

राजा—रैवतक, सेनापतिस्त्वावदाहृतयताम् ।

१५ दौवारिक —तहू । [तथा ।] (निष्क्रम्य सेनापतिना सह पुनः प्रविश्य)

एसो अण्णावअणुक्कण्ठो भट्टा इदो दिग्गदित्री एव्व चिट्ठि । उवसप्पदु अज्जो [एष आज्ञावन्नोत्कण्ठो भर्तंतो दत्तदृष्टिरेव तिष्ठति । उपसर्पत्वार्यम् ।]

१८ सेनापति—(राजानमवलोक्य) दृष्टदोषाणि स्वामिनि मृगया केवलं ^२सुपायैव संवृत्ता । तथा हि देवः

King—Friend, stay. My say has a remainder.

Vidūṣaka—Let your majesty command

King—When rested, you should be my help mate in one affair requiring no exertion [on your part].

Vidūṣaka—Is it in eating sweet-meats? Then, indeed, here the invitation (*kṣanañ*) has been well accepted !

King—In what I shall tell you Hollo, who, who is here?

(*Entering*) **Door-keeper**—(*Bowing*) May Master command

King—Ravataka, let the general be summoned.

Door-keeper—So [be it] ! (*Going out and entering again with the general*) Here stands the Master, even with eyes fixed in this direction, eager to speak out the order. Let your honour approach

General—(*Looking at the king*) Though seen to have defects, the chase has worked only for good in [our] lord. So, indeed his majesty,

१ 'ममाप्यन्वस्मिन् मृगयायाः' म. २ खण्डिआए (खण्डिकायाम्) न-म-क.

३ 'सुण एव' व-न-म-क.

अनवरतञ्जुज्यास्फालनकूरपूर्वः ।

रत्रिकिरणसहिष्णुः, श्लेशलेशैरभिघ्नम् ।

अप्रचित्तमपि गात्रं, व्यायतत्त्वाद्दृश्यः ।

गिरिञ्जर इत्तः नागः प्राणसार विभक्ति ॥ ४ ॥

(उपेत्य) जयतु स्वामी । गृहीतस्वापदमरणम् । किमन्यत्रावस्थीयते ।

राजा—मन्दोःसाह कृतोऽस्मि मृगपापवादिना भाटक्येन ।

३ सेनापति —(जनान्तिकम्) सत्ते, स्थिरप्रतिबन्धो भव । अहं तावत् स्वामिनश्चित्तवृत्तिमनुवर्तिष्ये । (प्रकाशम्) प्रलपत्येव वीचेयः । ननु प्रभुरेवान् निर्दशनम् ।

मेदश्छेदकशोद्रर लघु भवत्युत्थानयोग्यं घृणु
सत्वानामपि लक्ष्यते, विकृतिमश्चित्तं, भयक्रोधयोः ।

Like a mountain roving elephant, possesses a body, whose fore part is hardened by the incessant friction of the bow string, which can stand the rays of the sun and is not affected by the slightest fatigue, which, though reduced in bulk, is not noticeable [as such] owing to its muscular development and which is the very essence of strength

4

(Approaching) May your majesty be victorious. The forest has its beasts of pray hemmed in Why does your majesty stay in another place ?

King—I have been made to have [my] enthusiasm dulled by Madhavya, who denounces the chase

General—(Aside) Friend, be of firm opposition As for me, I shall follow the inclination of my lord's mind (Aloud) Let this fool rave Why, your majesty himself is an illustration here.

The body, with its belly thinned from reduction of fat, becomes light [and] capable of exertion, the mind of even the beasts as affected in fright and anger, is noticed, that, moreover, is the glory of archers when

१ 'स्वेद' न-म. २ 'शापदप्रवाप्त' म. ३ 'किमिति स्थीयते' घ, 'किमप्यवस्थीयते' म ४ 'मन्नासाह' म ५ 'प्रलपत्येव', घ. ६ 'वीचेयः', न.

उत्कर्षः स च घञ्चिनां यदिपत्र. सिध्यन्ति लक्ष्ये चले
मिथ्यैव व्यसनं वदन्ति मृगयामीदृशिविनोदः, कुतः ॥ ५ ॥

विदूषकः—अवेदि रे उच्छाहहेतुभ । अतभव वकिदि आपण्णो । तुम दाव
अडवीदो अडवी आहिण्डन्तो णरणाभिआलोलुवस्स जिण्णरिउत्तम कस्स वि
३ मुहे पडिस्ससि । [१अपेदि, रे उत्साहहेतुक । अत्रभवान् प्रकृतिमापन्नः । त्व
तावददवीतोऽदवीमाहिण्डमानो २नरनासिकालोलुपस्य जीर्णश्रमस्य कस्यापि मुखे
पतिष्यसि ।]

१ राजः—भद्र सेनापते, आश्रमसद्विद्वष्ट, स्थिता. स्म । अतस्ते नवो, नाभि-
नन्द्रामिः । अथ तावत्

गाहन्तां महिषा निपानसलिलं शूद्रैर्मुहुस्ताडितं.
छायावद्धकदम्बकं मृगकुलं रोमन्धमन्धस्यतु ।
विश्रब्धं क्रियता, वराहत^१तिभिर्मुस्ताक्षतिः पल्वले
विश्रामं लभतामिद्रं च शिथिलज्याव्रन्धमस्मद्धनुः ॥ ६ ॥

सेनापतिः—यत् प्रभविष्णवे रोचते ।

arrows are successful on the moving mark, falsely, indeed,
do they call the chase a vice, whence can [one have]
such a diversion ? 5

Vidūṣaka—Away go [you], O cause of ardour ! His majesty
has returned to his natural state As for you, you will, wander-
ing from forest to forest, fall into the mouth of some bear, greedy
after a human nose

King—Good general, we have encamped in the vicinity of the
hermitage. Hence I do not approve of your words To-day, then,

Let the buffaloes plunge into the water of tanks,
struck repeatedly with their horns, let the herd of deer,
forming groups in the shade, practise rumination; let the
digging of *Musta* [grass] be confidently practised by
lines of boys in the pool, and let this bow of ours obtain
rest, with the grip of the string loose 6

General—As it pleases your majesty

१ नाम्तीदि वाच्य न-म-पुस्तकयोः.

२ 'नर' इत्येतद्यस्ति म-पुस्तके.

३ 'पतिभिः' न.

राजा—तेन हि निवर्तय पूर्वगतान् वनप्राहिण । यथा न मे धैनिकास्तपोवन-
३ मुपकल्पन्ति तथा निषेद्व्या । पश्य ।

शमप्रधानेषु तपोधनेषु

गूढ हि दाहात्मकमस्ति तेजः ।

स्पर्शानुकूला इव सूर्यफान्ता-

स्तदन्यतेजोऽभिमवाद्भवन्ति ॥ ७ ॥

सेनापति—यदाज्ञापयति स्वामी ।

विदूषक—गच्छ भो दासीपुत्र । घसिदो दे उच्छाद्भुक्तन्तो । [गच्छ
३ भो दास्या पुत्र । घंसि'तस्ने उत्साद्भुक्तान्त ।] (निष्क्रान्त सेनापतिः)

राजा—(परिजन विलोभय) अपनयन्तु 'भवत्यो मृगयतिशम् । रैवतक,
त्वमपि स्व नियोगमशून्य कुरु ।

६ परिजन—ऋ देवो ध्याणत्रेदि । [यदेव आज्ञापयति ।] (निष्क्रान्त)

विदूषक—किद भवदा णिम्मच्छिअ । सपद एदस्सि पादवच्छाआए भविर-
ललदाविदाणसणाथे शिलाभले णिसीदु भवं, जाव अह वि मुहासीणो होमि ।

King—Well, then, recall the forest-surrounders that have gone ahead My soldiers should be so warned that they do not disturb the penance-grove See

In ascetics in whom quietism is predominant, there, indeed, lies hidden consuming lustre Like sun-gems, pleasant to touch, [they] emit that [lustre] through aggression of other lustres

General—As my lord commands

Vidūṣaka—Away, you whore-son! Your tale of ardour is balked

(*The general goes out*)

King—(*looking at his attendants*) Let you take off your hunting suits Rāvataka, you too occupy your post

Retinue—As your majesty commands (*Goes out*)

Vidūṣaka—You have cleared off [even] the flies Now, under this shade of a tree, let your majesty rest on the slab of stone

१ नास्तिद वाक्य न-म-क-पुस्तकेषु २ घसुदु (घसताम्) न-क,
'घसीभदु (घस्यताम्)' म. ३ 'भवत्यो' क

९ [कृत भवता निर्मक्षिकम् । साप्रतमेतस्या^१ पादपच्छायायाम^२ विरललताविनानमनाथे^३ शिलातले निपीदतु भवान्, यावदहमपि सुखासीनो भवामि ।]

राजा—गच्छाप्रत !

१२ विदूषकः—एदु भव । [एतु भवान् ।] (उभौ परिक्रम्योपविष्टौ)

राजा—माढव्य, अनवातचक्षुःफलोऽसि येन त्वया^४ दर्शनीयं न दृष्टम् ।

विदूषक—ण भव अगदो मे वट्टदि । [नतु भवान्मतो मे वरते ।]

१५ राजा—सर्वे कान्तमात्मीय^५ पश्यति । अहं तु तामाभ्रमल्लामभृता शकुन्तलानधिकृत्य ब्रवीमि ।

विदूषकः—(स्वगतम्) होदु । से अवसरं ण दाइस्स (प्रकाशम्) मो

१८ वअस्स, ने तावसकण्णआ अचमत्यणीआ दीसदि । [(स्वगतम्) भवतु अस्यावसरं न दास्ये । (प्रकाशम्) मो वयस्स, ते^६ तापसकन्यकाभ्यर्थनीया दृश्यते ।]

furnished with a canopy of densely inter-woven creepers, so that I too shall comfortably sit

King—Go in front

Vidūṣaka—May your majesty come

(Both go round and sit)

King—Mādhavya, you have not obtained the fruit of your eyes, since what deserves to be seen has not been seen by you

Vidūṣaka—Why, your majesty stands before me

King—Everybody looks upon his own as beautiful. But I am speaking with reference to that Śakuntalā, who has become the ornament of the hermitage.

Vidūṣaka—(To himself) Well, I shall not give him scope (Aloud) O friend, it appears you want to woo the hermit's daughter

१ 'इमस्मि पादवच्छायाविरिद्विदाणसणाहे सिलातले (अस्मिन् पादपच्छाया-विरचितवितानमनाथे शिलातले)' व. २ 'विरिद्वलदाविदाणदसणीआए (विरचित-ल्लावितानदर्शनीयायाम्)' न.-फ. ३ 'आसणे (आसने)' न.-म. ४ 'द्रष्टव्यानां परम् घ. ५ 'आत्मानम्' न.-म. ६ 'अज्ज दे तावसकण्णआ किं अचमत्यणीया दीसदि (अथ ते तापसकन्यका किमभ्यर्थनीया दृश्यते)' म; 'जइ सा तव-स्सिकण्णआ अनचमत्यणीआ ता किं ताए दिट्ठिआए (यदि सा तपस्विकन्या-ऽनभ्यर्थनीया तदा किं तया दृष्टया)' व

राजा—सखे, न परिहार्ये वस्तुनि पौरवाणा मनः प्रवर्तेते ।

सुख्युवतिसेभवं किल मुनेरपत्य तदुज्जिताविगतम् ।

अकस्योपरि शिथिलं च्युतामिव नवमालिकाकुसुमम् ॥ ८ ॥

विदूषक—(विहस्य) जइ वस्तु वि पिण्डखजुरेहि उर्व्वेजिदस्य तित्ति
णीए अहिलामो भवे, तइ इत्यिथारअणपरिभोइणो भवदो इअं अकस्येणा ।
३ [यथा कस्यापि पिण्डखजुरेद्वैजितस्य तित्तिण्यामभिलाषो भवेत्, तथा स्त्रीणां
परिभोगिणो भवत इयमभ्यर्चना ।]

राजा—न तावदेना पर्यसि येनैवमवादी ।

विदूषक—त सखु रमणिज्जं अं भवदो वि विदुअ उप्पादेदि [तव खलु
रमणीय यउवतोऽपि विस्मयमुपादयति ।]

राजा—वयस्य, किं बहुना ।

चित्रे निवेद्य परिकल्पितस्त्वय्योगा

रूपोश्चयेन मनसा विचिन्तां कुं ।

King—Friend, the mind of Puru's descendants does not incline towards a forbidden object

That sage's offspring, I hear, is born from a celestial damsel and was found [by him] when deserted [by her], like a Navamālīka flower loosened and fallen on an Arka tree

Vidūṣaka—(Laughing) Just as some one, surfeited with excellent dates, may cherish a desire for aamarind, so is this longing of your majesty who enjoys gems of women

King—You of course (laugh) see her not, whence you said so

Vidūṣaka—That must, indeed, be charming which excites even your admiration !

King—Friend, why [say] much ?

May she have been endowed with life by the Creator after delineating her in a picture, or may she have been mentally created with an assemblage of the beautiful ?

१ 'विनेमालिका' म. 'अन्तेउर (अन्तपुर)' इत्यधिकमस्मात् प्राक् च-
पुस्तके २ 'परिमाविणो (परिमाविन)' च-न-म-क.

स्त्रीरत्नसृष्टिरपरा प्रतिभाति सा मे
घानुर्विभुत्वमनुचिन्त्य वपुश्च तस्याः ॥ ९ ॥

विदूषक—जइ एव पचादेसो दाणि हववदीण । [यथेवं प्रत्यादेश इदानीं
रूपवतीनाम् ।]

३ राजा—इदं च मे मनसि वर्तते ।

अनात्रातं पुष्पं किसलयमलूनं कररुहं—

रनाविहं रत्नं मधु नयमतास्वादितरसम् ।

अखण्ड पुण्यानां फलमिव च तद्रूपमनघं

न जाने भोक्तारं क्वमिह समुपस्थास्यति विधिः ॥ १० ॥

विदूषकः—तेण हि लहु परित्ताभट्ट ण भय । मा कस्म वि तवस्सिणो
इहुदीतल्लच्चिक्खणीयस्स हस्ये पडिस्सदि । [तेन हि लघु परित्रायतामेना

३ भवान् । मा कस्यापि तपस्विन इहुदीतल्लच्चिक्खणीयस्य^३ हस्ते पतिष्यति ।]

राजा—परवती खलु तत्रभवती । न च संनिहितोऽत्र गुरुजनः ।

Considering the Creator's power and her form, she appears
to me to be a [totally] different creation of an excellent
woman. 9

Vidūṣaka—If so, [all] beauties are now thrown into the
back-ground.

King—This also is in my mind.

Her faultless form is a flower not [yet] smelt, a
delicate sprout not [yet] plucked by nails, a jewel not
[yet] perforated, fresh honey whose flavour is [yet]
untasted, as if the fruit of merits not [yet] divided; I
know not whom the Creator will approach as the enjoyer
here. 10

Vidūṣaka—Then, indeed, let your majesty quickly rescue her
Let her not fall into the hands of some hermit, whose head is
greasy with the oil of Ingudi

King—Her ladyship is certainly not her own mistress. Moreover
(ca) the elderly person [namely, her father] is not present here.

१ 'अनामुक्तम्' म. २ अस्मात् पर 'मिस्व (मित्र)' इत्यधिक न-म-
पुस्तकयोः. ३ अस्मात् पर 'आरण्यवस्व (आरण्यकस्य)' इत्यधिक म-पुस्तके.

विदूषक —अथ भवन्तं अन्तरेण कीदृशो से दिशिराधो । [अथ भवन्त-
मन्तरेण कीदृशस्तस्या दृशिराग ।]

राजा—निसर्गादिवाप्रगतमस्तपस्विक्न्याजन* । तथापि तु
अभिमुखे मयि संहृतमीक्षितं
हसितमन्यनिमित्तकृतोदयम् ।
विनयवारिनवृत्तिरतस्तया
न विवृतो मदनो न च संवृत ॥ ११ ॥

विदूषक —ण कसु दिग्मेतस्स तुह अद्द समारोहदि । [न खलु दृष्टमात्रस्य
उवाद्द समारोहति ।]

३ राजा—मिम प्रस्थाने पुन शालीनतयापि काममाविष्कृतो भावस्तत्र भवत्य । तथापि
दर्मादुरेण चरण. क्षत इत्यकाण्डे
सर्वा स्थिता कतिचिदेव पदानि गत्वा ।
आसीद् विवृत्तवदना च विमोचयन्ती
शाखासु घट्कलमसक्तमपि द्रुमाणाम् ॥ १२ ॥

Vidūṣaka—Well, what was the feeling [betrayed] by her eyes towards your majesty ?

King—Just by nature a hermit's daughter is coy. But yet [Only] when I faced her, glance was withdrawn [by her], laughter, which had [its] rise from other cause, [was practised by her], hence, her love, whose course was checked by modesty, was neither fully (०) revealed, nor fully (sam) concealed. 11

Vidūṣaka—Certainly she won't mount your lap as soon as you are seen. !

King—Again at [their] departure together her ladyship snfficiently or freely (kāmam) displayed her feeling, though with bashfulness. For,

Having gone only a few steps, the slim [girl] stopped without occasion (akande), saying [st:] her foot was pricked with a Darbha shoot, and remained, with her face turned [towards me], [seemingly] extricating her bark garment, though it was not [really] entangled in the b ranches of trees

चिद्रूपकः—तेन हि गृहीदपाहेभो द्रोहि । किं तु ए उववण तवोवण ति
पेक्वामि । [तेन हि गृहीदपाहेयो भव । इत् १त्वयोपवन तपोवनमिति पश्यामि ।]

३ राजा—सग्ने, तपस्विभिः । कैश्चित् परिजातोऽस्मि । चिन्तय तावत् केनापदेशेन
१पुनरप्याश्रमपदं गच्छामः ।

चिद्रूपक—को अवरो अवदेशो । ण भव राधा । [कोऽपरोऽपदेश । ननु
६ भवान् राजा ।]

राजा—ततः किम् ।

चिद्रूपक—गीवारच्छट्ठभाष अत्ताण उवहरन्तु ति । [निवारणभूभागमस्माक-
९ मुपहरन्त्विति ।]

राजा—मूर्ख, १अन्यद् भागवेयमेतेषा रक्षणे निपतति, यद् रत्नराशीनपि विहाया-
भिनन्द्यम् । पश्य ।

यदुत्तिष्ठति वर्णस्यो नृपाणां क्षयि तद् धनम् ।

तप यद्भागमक्षयं ददत्यारण्यजा हि नः ॥ १३ ॥

Vidūṣaka—Then, indeed, be provided with provender - I
perceive that you have turned the penance-grove into a
pleasure-grove.

King—Friend, I have been recognised by some ascetics. Just
think with what pretext we can again go to the region of the
hermitage.

Vidūṣaka—What other pretext? Why! you are the king.

King—What then?

Vidūṣaka—[You can go] saying 'Let [the hermits] bring
us the sixth part of the wild grains.'

King—Fool, another thare accrues from the protection of these
[anchorites], which deserves to be greeted, leaving aside even
heaps of jewels. See.

The wealth which arises to kings from the classes is
perishable. The foresters, indeed, give us the sixth part
of [their] penance, which is incapable of destruction. 13

१ 'अणुपस्रग (अनुपसर्गम्)' म २ 'सकृदपि आश्रमे वसाम्' न-म.

३ 'अन्यमेव मागधेयमेते तपस्विनो निर्वपन्ति । यो रत्न...अभिनन्दते' प.

४ 'तत्फलम्' व-न-म-क.

(नेदश्ये ।) ह्यन्, सिद्धार्थो स्वः ।

राजा—(कर्णं दत्त्वा) अये, 'धीप्रशान्त' स्वरः । तपस्विभिर्भेदितव्यम् ।

३ (प्रविश्य) दौवारिक —जेदु जेदु मडा । एदे दुवे इक्षिकुमारभा पदिहार-
भूमिं उवट्टिदा । [जयतु जयतु भर्ता । एतो द्वौ ऋषिकुमारकौ प्रवीहारभूमि-
मुपस्थितौ ।]

४ राजा—तेन ह्यविलम्बित प्रवेशय तौ ।

दौवारिक —एसो पवेसेमि । [एष प्रवेशयामि ।] (निष्क्रम्य ऋषिकुमाराभ्या
सह प्रविश्य) इदो इदो भवन्ता । [इत इतो भवन्तौ ।]

५ (उभौ राजानं विलोक्यत)

प्रथम —अहो दीप्तिमतोऽपि विश्वसनीयतास्य वपुष । अथवोपपन्नमेतद्दृषिभ्यो
नातिभिन्ने राजनि । कुतः ।

अध्याप्नन्ता वसन्तिरमुनाप्याश्रमे सर्वैर्भोग्ये
रक्षायोगाद्यमपि तपः प्रत्यहं संचिन्वति ।

(Behind the curtain) Ah, we have gained our object

King—(Listening) Oh, a deep and calm voice Ascetics must
be [there]

(Entering) Door-keeper—May your majesty be victorious,
be victorious ! Here have two hermit-youths arrived at the region
of the door.

King—Then, indeed, usher them in without delay

Door-keeper—Here I bring [them] (Going out and entering
with the hermit-youths) This way, this way, your honours

(Both look at the king)

First—Oh, the confidence-inspiring nature of his body, though
resplendent ! Or, this is appropriate or proper in a king, who is
not much different from sages Why ?

By him too residence has been taken in a stage of
life where everything is to be enjoyed [also punningly, in
a hermitage which is open to all], he too every day
stores merit by his application to the protection [of his
subjects] [also punningly, by the application of ashes
to his body], of him too, who exercises control

१ ' धीप्रशान्तस्वरे ' च-न, ' धीप्रशान्तस्वरतया ' क. २ ' अस्मिन्
ऋषिकल्पे ' घ

अस्यापि धां स्पृशति वशिनश्चारणद्वन्द्वगीतः

पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वं ॥ १४ ॥

द्वितीय—गौतम, अयं स बलभित्तमग्नो दुग्धन्त ।

प्रथमः—अथ किम् ।

३ द्वितीयः—तेन हि

नैतच्चित्रं यदयमुदधिश्यामसीमा धरित्री-

मेक कृत्वां नगरपरिवर्त्तुवाहुर्मुनक्ति ।

आशंशन्ते समितिपु^१ सुरा वद्धवैरा हि दैत्यै-

रस्याधिज्ये घलुपि विजयं पौरुहृते च वज्रे ॥ १५ ॥

उभौ—(उपगम्य) विजयस्व राजन् ।

राजा—(आसनादुत्थाय) कृमिवादेये भवन्तौ ।

३ उभौ—स्वस्ति भवते । (फलान्युपहरत*)

राजा—(सप्रणाम पण्डित्य) ^१आत्मनिच्छामि ।

उभौ—विदितो भवानात्मसदाभिहृत्स्य* । तेन भवन्त प्रार्थयन्ते—

[over his kingdom] [also panningly, who has control over passions], the sacred title of ' Hermit ', only preceded by ' King ' repeatedly reaches heaven, being chanted by couples of minstrels.

14

Second—Gautama, is this that Dusyanta, the friend of Indra ?

First—Then what ?

Second—Then, indeed,

It is no wonder that this [person], whose arms are long like a city's beams or bars, alone guards the entire earth, with its boundaries dark on account of the oceans. For, the gods, who have formed deep-rooted hostility with the demons, expect victory in battles from [it in] his strung bow and the thunder-bolt of Indra

15

Both—(Approaching) Be victorious, king

King—(Rising from his seat) I salute you both.

Both—[May] bliss [accrue] to you (They present fruit)

King—(Receiving with a bow) I solicit [your] command

Both—You are known to the dwellers of the hermitage as

१ 'सुरयुवतयः' न-म. २ 'आज्ञापयितुमिच्छामि' न-म.

६ राजा—किमाज्ञापयन्ति । :

उभौ—सत्रभवतः कण्वस्य महर्षेरमानिष्याद् रक्षासि न इष्टिविप्रमुत्पादयन्ति ।
तव कतिपयसत्रं सारथिद्वितीयेन भवता सनाथीक्रियतामाश्रम इति ।

९ राजा—अनुग्रहीतोऽस्मि ।

विदूषक —[अपवार्ये] एसा दाणि अणुऊला ते अन्भत्यणा । [एपेदानी-
मनुऊला तेऽभ्यर्थना ।]

११ राजा—(स्मित कृत्वा) रैवतक, मद्वचनादुच्यता सारथि सवाणासन
रथमुपस्थापयेति ।

दौवारिक —ज देवो आणवेदि । [यदेव आज्ञापयति ।] (निष्क्रान्त)

१५ उभौ—(सहर्षम्)

अनुकारिणि पूर्वेषां युक्तरूपमिदं त्वाय ।

आपन्नाभयसन्नेषु दीक्षिताः खलु पौरवाः ॥ १६ ॥

राज—(सप्रणामम्) गच्छता पुगे भवन्तौ । अहमप्यनुपदमागत एव ।

उभौ—विजयस्व । (निष्क्रान्तौ)

stationed here Therefore [they] request you--

King--What do they command ?

Both--That owing to the absence of his holiness the great sage Kanva, demons are causing obstruction to our sacrifices So for a few nights let the hermitage be made to have a protector by you, accompanied by your charioteer

King--I am favoured

Vidūṣaka--(Aside) Here is now a request favourable to you.

King--(Smiling) Rāivataka, let the charioteer be addressed in my name, thus, 'Bring [me] the chariot with the bow'

Door-keeper -As your majesty commands (Goes out)

Both--(With joy)

This is exceedingly worthy of you, who imitate your ancestors The descendants of Puru are, indeed, ordained in the sacrifices of [affording] freedom from fear to the distressed

King--(With a bow) Let your honours go ahead I also come immediately (eva) upon your heels

Both--Be victorious (They too go out)

३ राजा—मादव्य, अप्यस्ति सकुन्तलादर्शने कुत्रहलम् ।

विदूषक.—पदम् सपरिवाह आसि । दाणिं रक्त्तसमुत्तन्नेण विन्द्वि जावमेसिदो ।
[प्रथम सपरिवाहमासीन् । इदानीं राक्षसवृत्तान्तेन विन्दुरपि नावशेषित ।]

६ राजा—मा मैथी । ननु मत्समीपे वर्तिष्यसे ।

विदूषक.—एम् रक्त्तमादो रक्त्तदो द्वि । [एष राक्षसाद् रक्षितोऽस्मि ।]

(प्रविश्य) दौवारिक.—सज्जो रथो भट्टिणो विजक्ष्यत्थाण अवेक्त्तदि ।

९ एष उण णअरादो देवीणं आणत्तिहरओ करभओ आअदो । [सज्जो रथो
मर्तुर्विजयप्रस्थानमपेक्षते । एष पुनर्नगराद् देवीनाम्मान्निहर. करभक आगतः ।]

राजा—(सादृग्म्) 'किमश्नामि' प्रेषितः ।

१० दौवारिक.—अहं ह । [अथ किम् ।]

राजा—ननु प्रवेक्ष्यताम् ।

दौवारिकः—सह [स्या] (निष्क्रम्य करमकेण सह प्रविश्य) एसो

१५ भद्र । उवसप्प । [इष भर्ता । उपसर्प ।]

करमक—जेदु जेद भद्र । देवीं आणवेदि । आआमिणि चत्तदिअहे
पुत्तपिण्डपालणो णाम उवदासो नविस्सदि । सहिं दीघाउणा अबत्तमं भाविद्व्व

King—Mādhavya, is there [any] curiosity to see Śakuntalā ?

Vidūśaka—At first it was overflowing, [but] now by the account of the demons not even a drop is allowed to stay

King—Fear not Why, you will be near me

Vidūśaka—Here I am saved from the demon.

(*Entering*) **Door-keeper**—The car [is] ready [and] is abiding the master's start for victory? There, however, has arrived from the capital, Karabhaka, carrying the command of the queen-mother

King—(*Reverently*) Is he sent by [our] mother ?

Door-keeper—What then ?

King—Well, let him be ushered

Door-keeper—So [be it] (*Going out and entering with Karabhaka*) Here [is] the master Approach

Karabhaka—May the master be victorious, be victorious. The queen-mother commands—On the fourth day coming falls

१८ ति । [जयतु जयतु मर्ता । देव्याजापयति । आर्णामिनि बहुर्धदिवसे ऽपुत्रविण्ड-
पालनो नामोपवासो भविष्यति । तत्र दीर्घापुत्रावदय सभावनीयेति ।]

राजा—इतस्तपस्विकार्यम् । इतो गुरुजनाज । द्वयमप्यनतिक्रमणीयम् ।

२१ किमत्र प्रतिविधेयम् ।

विदूषक—तिसङ्गु विभ अन्तराले चिद् । [त्रिसङ्गुरिवान्तराले तिष्ठ ।]

राजा—अन्यमाकुलीभूतोऽस्मि ।

कृत्यथोभिश्चनेशत्वाद् द्वेधीमयति मे मन ।

पुर प्रतिहृतं शैले स्रोत स्रोतोवहो यथा ॥ १७ ॥

(विचिन्त्य) सन्ने, त्वमम्बया पुत्र इति प्रतिपृहीत । अतो भवानित प्रतिनि-
वृत्त्य तपस्विकार्यव्यप्रमानश्च मामांशं तत्रभनतीना पुत्रवृत्त्यमनुष्ठानमर्हति ।

३ विदूषक—ए वपु म स्वरोमीदृश गणेशि । [न खलु मा रक्षोमीदृश
गणयसि ।]

राजा—(सस्मितम्) मो महाबाह्वण । कथमेतद्भवति सभाव्यते ।।

the fast named Putrapindapālana [Protection of the son's cake]
Thereat I should necessarily be honoured by the Long-lived one
[with his presence]

King—On this side is the work of the hermits, on the other
the command of the mother Both also are inviolable Which
is the remedy here ?

Vidūṣaka—Stay mid-way like Trisanku

King—I am really embarrassed

Owing to the difference of places of the two duties,
my mind is divided into two, like the stream of a river,
struck against a rock in front

(Reflecting) Friend, you have been received by my mother as
a son Hence having returned from here and reported me as
having my mind engaged in the work of the ascetics, it behoves
you to perform the duties of a son for her highness

Vidūṣaka—Surely, you do not consider me to be afraid of the
demons

King—(With a smile) O great Brāhmins, how is this possible
in your honour ?

१ 'पउत्तपारणो मे (प्रवृत्तपारणा मे)' न, 'गिउत्तपारणा मे (निवृत्तपारणा मे)' म.

२ 'शैले' व.

६ विदूषकः—जह् रत्नाणुएण गन्तव्यं तह गच्छामि । [यथा राजानुजेन गन्तव्यं तथा गच्छामि ।] ;

राजा—ननु तपोवनोपरोधं परिहरणीयं इति सर्वानानुयात्रिकांस्त्वयैव सह प्रस्थापयामि ।

विदूषकः—तेण हि जुवराओ मि दाणिं संवुत्तो । [तेन हि युवराजोऽस्मीदानीं संबुत्तः ।]

१२ राजा—(स्वगतम् ।) चपलोऽयं वट्ट । कदाचिदन्मत्प्रार्थनामन्तःपुरेभ्यः कथयेत् । भवतु । एनमेवं वच्चे (विदूषकं हस्ते गृहीत्वा । प्रकाशम्) वयस्य, ऋषिगौरवादाश्रमं गच्छामि । न खलु सत्यमेव तापमक्रन्थकाया भ्रमाभिलाषः ।

१५ पद्य ।

क वर्यं क परोक्षमन्मथो
मृगशचै सममेधितो जन ।
परिहासविजल्पितं सखे
परमार्थेन न गृह्यतां वच- ॥ १८ ॥

विदूषकः—अह इ । [अथ किम् ।]

(निष्क्रान्ताः सवे)

इति द्वितीयोऽङ्कः

Vidūṣaka—As the king's younger brother would go, so [I shall] go

King—Well, I for this reason (1/1) that disturbance to the penance-grove has to be avoided I send all followers just with you

Vidūṣaka—Then, indeed, I have now become the Young Prince !

King—(To himself) This chap is indiscreet. Perhaps he might report our suit to the ladies in the harem. Let [it] be [so] I shall speak thus to him (Taking Vidūṣaka by the hand Aloud) Friend, out of respect for the sages I go to the hermitage. Not, indeed, do I possess quite a real longing for the hermit's daughter. Behold

Where are we [and] where a person, brought up with young ones of the deer, to whom love is unknown ?

Friend ! let not the word, uttered at random (v) in jest, be taken as the truth.

Vidūṣaka—Certainly

(All go out)

END OF SECOND ACT

तृतीयोऽङ्कः

(ततः प्रविशति ^१यजमानशिष्यः)

शिष्य—(^२कुशानादाय) अहो ^३महानुभावः पार्थिवो दुम्यन्तः । ^४येन प्रविष्टः
३ मात्र एवाश्रमं तत्रभवति राजनि निरुप^५पत्रानि न. कर्माणि सवृत्तानि^६ ।

का कथा वाणसंधाने ज्याशब्देनैव दूरतः

हुंकारेणैव धनुषः स हि विघ्नानपोहति ॥ १ ॥

यावदिमान् वेदिषस्तरणार्थं दर्भान्विग्न्य उपहरामि^७ । (परिक्रम्यावलोक्य
च । आकाशे) प्रियवदे, कस्येदमुशीरानुलेपनं मृणालवृन्तिं च नलि-
३ नीपत्राणि नीयन्ते । (श्रुतिमभिनीय ।) किं व्रवीषि । आतपलङ्घनाद्-
बलवदस्वस्थाः शकु-उत्प । तस्या शरीरनिर्वापिणायेति । तर्हि प्रियवदे
^८यत्नादुपचर्यताम् । सा खलु ^९भगवतः कुलपतेरुद्भूयिताम् । अहमपि तावद्देवता-

Third ACT

(Then enters a pupil of the sacrificer)

Pupil—(Gathering Kuśa grass) Oh ! Of great prowess is King
Dasyanta ! Since, no sooner did his majesty the king just enter
the hermitage than our rites became free from molestation

What talk of aiming the arrow ? For, by the mere
twang of his bow from afar, as if by the roar of the bow,
he dispels the obstacles 1

I just take these Darbha-blades to the priests for strew-
ing on the altar (Going round and observing In the air)
Priyamvadā ! for whom are being carried this Uśira unguent
and the lotus leaves with stalks ? (Gesticulating he heard) What
do you say ? That Śakuntalā is excessively indisposed from
injury [inflicted] by the heat and that [these are required]
for cooling her body Then, Priyamvadā ! let her be carefully
attended. She is, the [very] breath of his holiness the Lord
of the group I shall also in the meanwhile send for her

१ अस्मात् प्राक् 'कुशानादाय' इत्यधिकं च-न-क-पुस्तकेषु. २ न दस्यन्
इयं नाव्योक्तिः च-न क पुस्तकेषु ३ 'महाप्रभाव' च-म. ४ नास्तीद न-क-
पुस्तकेषु । म-पुस्तके तु 'यत्'. ५ 'निरुपपत्रानि' न. ६ 'प्रवृत्तानि भवन्ति' न.
७ 'उपनयामि' न. ८ 'स्वरितं गम्यताम्' न. ९ अत-परं 'ऋत्वात्य' इत्यधिकं न-पुस्तके.

६ निक शान्पुदकमस्यं गौतमीहस्ते विमर्शयिष्यामि । (निष्क्रान्तः)

इति चिष्कम्भक

(ततः प्रविशति कामयमानावस्थो राजा)

१ राजा—(निश्चस्य)

जाने तपसो धीर्यं सा गाला परवनीति मे विदितम् ।

अलमश्मि ततो हृदयं तथापि नेद निवर्तयितुम् ॥ २ ॥

(मदनवाधा निरूप्य) भगवन् कृतुमायुध, त्वया चन्द्रमया व विश्वसनीया-
भ्यामविसर्जयते कामिजनसार्थे । कुत ।

तव कुसुमशरत्वं शीतरश्मित्वमिन्दो-

र्हयमिदमययार्थं दृश्यते मद्धिषेणु ।

विस्तृजति हिमगर्भैरग्निमिन्दुमयूषै-

स्त्वमपि कुसुमवाणाद् वज्रसारीकरोषि ॥ ३ ॥

the sacrificial soothing water in Gautami's hands (*Goss out*)

END OF THE PRELUDE

(*Then enters the king in the state of one who is love sick*)

King—(*Sighing*)

I know the potency of penance That the girl is not
mistress of herself is [also] known to me, Yet I am not
able to withdraw this heart from her 2

(*Gesticulating torment of love*) Divine flower: weaponed god!
by you and by the moon, who are [seemingly] worthy of
confidence, the [whole] host of lovers is deceived Why [do
I say so] ?

Your having arrows of flowers [and] the moon's
having cool rays—both these are observed to be not
literally true (*ayathārtha*) in [the case of persons] like
me The moon discharges fire with rays charged with
cold; you also make your arrows of flowers of adamantine
strength. 3

१ 'समदनावस्थ.' व, 'कामयमानावस्थ' इत्यपि पाठ इति २ अत्र
'सचिन्तम्' इत्यधिकं म-पुस्तके, ३ 'न च निम्नादिषु सलिल निवर्तते मे ततो
हृदयम्' व.

१ भगवन् कामदेव न ते मयापुकोश । कुत्रथ ते कुष्ठमायुधस्य सतस्वीक्षणमे-
तद । (विचिन्त्य) आ ज्ञातम् ।

अद्यापि नूनं हरकोपवन्धि-
स्त्वयि ज्वलत्यौर्व इवाम्पुराशी ।
त्वमग्नया मन्मथ महिधानां
भस्मावशेषः कथमित्यमुष्णः ॥ ४ ॥

२ अथवा

अनिशममि मकरकेतुमनसो यजमाहवधमिमतो मे ।

यदि मदिरायतनयनां तामधिकृत्य प्रहरतीति ॥ ५ ॥

(एतेद परिक्रम्य) क तु खलु सस्थिते कर्मणि सदस्यैरनुज्ञातः 'स्त्रिभ
मात्मान विनोदयामि । (निश्चस्य) किं तु खलु मे प्रियादर्श-

Divine god of love ! you have no compassion for me And
whence [comes] this harshness of yours, while you are armed
with flowers ? (*Thinking*) Ah ! I see

Verily, even now, the fire of Hara's anger burns in
you, like the submarine fire in the ocean ! Otherwise,
destroyer of discrimination (*manmathah*), how could you,
whose remains are [only] ash's, be so hot to people like me ? 4

Or,

The fish-bannered god, though incessantly causing
anguish to my mind, is acceptable to me, inasmuch as
he strikes me with reference to that damsel of bewitching
wide eyes

5

(*Walking round in fatigue*) Where, indeed, can I, who am al-
lowed [to depart] by the sacrificial priests, their rite having
been concluded, possibly divert my fatigued self ? (*Sighing*)
What else, indeed, can possibly be my resort except a sight of

१ ' भगवन् ' इत्यारभ्य ' कथमित्यमुष्ण ' इत्यन्त न दृश्यते न-म-क-पुस्तकेषु.

२ अतः परं ' प्रहरतीति ' इत्यन्तमपि नास्ति --न-म-क-पुस्तकेषु ३ अस्मात्
श्लोकात् परं ' भगवन् कर्द्व । एवमुपालम्बस्य ते न मा प्रत्यनुभोशः ।

वृथैव संकरपशैतैरजस्रमगद्ग नीतोऽस्ति मया विवृद्धिम ।

आकृष्य चापं श्वणोपकण्ठे मय्येव युक्तस्त्व वाणमोक्ष ।

इत्यधिकं ध-पुस्तके. ४ ' अमहान्तम् ' ध-न-म-क.

३ नाहवे क्षणमन्यन् । यावदेनामन्विष्यामि । (सूर्यमवलोक्य) इमामुप्रातपवेला प्रायेण कृतावलयवत्सु मालिनीतीरेषु ससखीजना शकुन्तला गमयति । तत्रैव तावद्गच्छामि^१ । (परिक्रम्य स्पर्शसुखं रूपित्वा) अहो प्रवातसुभगोऽयमुद्देशः ।

शक्यमरविन्दसुरभिः कणवाही मालिनीतरङ्गाणाम् ।

अङ्गैरनङ्गपत्नैरविरलमालिङ्गितुं पवन ॥ ६ ॥

(परिक्रम्यावलोक्य च) अस्मिन् वेतसपरिक्षिप्ते कृतामण्डपे सनिहितया^२ तथा भवितव्यम् । तथा हि ।

अभ्युन्नता पुरस्तादवगाढा जघनगौरवात् पश्चात् ।

द्वारेऽस्य पाण्डुलिकते पदपङ्क्तिर्दृश्यतेऽभिनवा ॥ ७ ॥

यावद्विद्विपान्तरेणावलोकयामि । (परिक्रम्य तथा कृत्वा । सहर्षम्) । अये, लब्ध नेत्रनिर्वाणम् । एषा मे मनोरथप्रियतमा सकुसुमास्तरण शिलापद्मविशयाना

my beloved? I shall just seek her (*Looking at the sun*) Śakuntalā is probably passing this time of intense heat on the banks of the Mālinī, possessed of creepers, together with her friends. There I shall just go (*Walking about and getting out of the pleasure of touch*) Oh! how delightful is this region by [reason of its] excellent (*pra*) breeze?

It is possible to embrace closely the breeze, fragrant with lotuses and wafting particles of the waves of the Mālinī, with limbs inflamed by love

6

(*Walking round and observing*) She is probably present in this bower of creepers, enclosed by canes For,

At its entrance, where there is white sand, is seen a fresh line of footsteps, raised in front [but] depressed behind, owing to the heaviness of the buttocks.

7

I shall just observe through the interstice of the branches.

(*Walking round and doing the same joyfully*) Ah, the highest delight of [my] eyes is obtained! Here the dearest of my desires, lying on a slab of stone, possessing a covering of flowers,

१ अस्मात् परं (परिक्रम्यावलोक्य च) अनया बालपादपवीथ्या सुतनुगचिर गतेति तर्कयामि । कुतः ।

संमीलन्ति न तावद्बन्धनकोपास्तयावचितपुष्पाः ।

क्षीरस्निग्धाश्चामि दृश्यन्ते किसलयच्छेदा ।

इत्यन्तमधिकं च-पुस्तके. २ 'शकुन्तलायां' म.

३ सखीभ्यामन्वाहयन् । मवतु । श्रोत्राभ्यामात्रा विसृम्भकपित्राणि । (विलोकयन् स्थित)

(ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला)

६ सख्यौ—(उपवीज्य समेष्टम्) हला सउन्दले, अवि सुहेदि दे नलिणीपत्त वादो । [हला शकुन्तले, अवि सुखयति ते नलिनीपत्रवात* ।]

शकुन्तला—किं वीजअन्ति म सहीभो । [किं वीजयतो मा सख्यौ ।]

५ (मद्यौ विवाद नाटयित्वा परस्परमवलोकयतः)

राजा—बलवदस्वस्थशरीरा शकुन्तला दृश्यते । (सवितर्कम्) तत् किमयमा तपदोष स्यात्, उत यथा मे मनसि वर्तते । (सामिलाप निर्वण्यं) अथवा

१२ कृत संदेहेन ।

स्तनन्यस्तोशारं प्रशिथिलमृणालैकवलयं

प्रियाया सावाध किमपि कमनीय वपुरिदम् ।

समस्तापः कामं मनसिजनिदाघप्रमरयो—

न तु श्रीभ्यस्यैवं सुमगमपराद्धं युवतिषु ॥ ८ ॥

is being waited upon by her two friends' Well, I shall hear [their] confidential utterances (*Stands gazing*) (*Then enters Śakuntalā, engaged as described, with her two friends*)

Friends—(*Having fanned her Affectionately*) Dear Śakuntalā ! does the breeze of lotus-leaves give you pleasure ?

Śakuntalā—What ! Are my friends fanning me ?

(*Friends, gesticulating sorrow, stare at each other*)

King—Śakuntalā appears to be exceedingly uneasy in her body (*With a guess*) Can this then be the fault of the heat, or [is it] as is in my mind ? (*Observing with a longing*) Or, away with doubt

Indescribably (*kimapi*) charming is this distracted form of my beloved, with the *Usira* applied to the bosom and with the single bracelet of lotus-stalk loose Granted that the suffering caused by the operation of love and of summer is similar, but the injury of summer to young damsels is not thus or so charming

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१ 'सुहायदि (सुखायते)' घ-फ, 'सुहाय दे (सुखायते) म २ 'उत मदनदोषः । उभयथा म मनसि वर्तते' म. ३ 'शिथिलि' न. ४ 'वदपि' घ-म.

प्रियवदा—(जनान्तिकम्) अणमृण, तस्य राणमिणो पदमदसणादो आगृह्य
पञ्जुस्तुथा विव सजन्दला । किणु वसु मे तणिमित्तो अब आतद्गो भवे ।
३ [(जनान्तिकम्) अनसूये, तस्य राजपे. प्रथमदर्वेनादारभ्य 'पर्युत्सुकेव शकुन्तला ।
किं तु खलु अस्यास्तत्रिमित्तोऽयमातद्गो भवेत् ।]

अनसूया—महि, ममवि ईदिसी आमडा द्विअअस्स । होदु । पुच्छिस्स दाव
६ण । (प्रकाशम् ।) सदि, पुच्छिदव्वासि किपि । वलव वसु दे सदावो ।
[सखि, ममापीदृशशश हृदयस्य । भवतु । प्रदयामि तावटेनाम् । प्रकाशम् ।)
सखि, प्रष्टव्यासि किमपि । वलवान् खलु ते संताप. ।]

१ शकुन्तला—(पूर्वाधेन जयनायुत्थाय) हला, किं वसुकामामि । [हला, किं
वसुकामासि ।]

अनसूया—हला, सजन्दले, अणमन्तरा वसु अधे २, दणगदस्स वुत्तन्तस्स ।
१२ किदु जादिसी इतिहासणिवन्धेषु कामभमाणण अवस्था सुणीअदि तादिसी
दे पेक्खामि । वहेहि । किणिमित्तं दे सदावो । विआरं वसु परमत्थदो
अजाणिअ अणारम्मो पडिआरस्स । [हला शकुन्तले, अनभ्यन्तरे खलवावां
१५ मदनगतस्य वृत्तान्तस्य । किदु यादृशीतिहासनिवन्धेषु कामदमानानाम^१वस्था
श्रुते तादृशी तव पश्यामि । कथय । किनिमित्तं^२ ते संताप. । विआर खलु
परमार्थतोऽज्ञात्वानारम्भ प्रतीकारस्य ।]

Priyamvadā— (Aside) Anasūyā, beginning from the first sight of that royal sage, Sakuntalā is as though uneasy May it, indeed, be that this affliction of hers is on his account ?

Anasūyā—Friend, such is the suspicion of my mind too. Well, I shall just ask her. (Aloud) Friend, you have to be questioned about something Your anguish is really great.

Śakuntalā—(Rising from the bed with the upper half) Dear, what do you desire to ask ?

Anasūyā—Dear Śakuntalā, we are not intimate conversant with the subject or topic concerning love. But as the condition of love-sick persons is heard in historical compositions, such I perceive is yours. Tell [us] What is the cause of your distress ? Indeed, without knowing the disorder in its reality, counteraction cannot be taken.

१ 'पञ्जुस्तुभमणा आपण्णा विअ (पर्युत्सुकमना आपण्णेव)' म. २ 'समवत्त्वा (समवत्स्या)' म. ३ 'तादिसी दे लेखवीअदि (तादृगी तव लक्ष्यते)' म. ४ 'किणिमित्तो दे आआयो (किनिमित्तस्तवयास)' म.

१८ राजा—अनसूयामप्यनुगतो मदीयस्त्वं । न हि स्वाभिप्रायेण मे दर्शनम् ।

शाकुन्तला—(आत्मगतम् ।) बलव खलु मे अहिणिवेषो । दामि वि सहसा
एदाण ण सक्कोमि णिवेदिदु । [(आत्मगतम् ।) बलवान् खलु मेऽभिनि-

२१ वशः । २ इदानीमपि सहसैतयोर्न शक्नोमि निवेदयितुम् ।]

प्रियंवदा—सहि सरन्दले, सृष्टु एसा भणादि । किं अत्तणो आतइ उवेससि ।

अणुदिअह कणु परिहीअसि अहेहि । केवल लावण्यमई छाया तुम ण मुअदि ।

२४ [सखि शाकुन्तले, सुप्रेषा भणति । किमात्मन आतङ्गमुपेक्षसे । अनुदिवध खलु
परिहीयसेऽहं । केवल लावण्यमयी छाया ता न मुअति ।]

राजा—अवतिथमाह प्रियंवदा । तथा हि ।

क्षामक्षामफोलमाननमुर काठिन्यमुक्तस्तनं

मध्य क्लान्ततर प्रकामविनताचंसौ छवि पाण्डुरा ।

शोच्या च प्रियदर्शना च मदनक्लिष्टेवमालक्ष्यते

पत्राणामिव शोषणेन मरुता स्पृष्टा लता माधवी ॥ ९ ॥

King—My guess followed ; I struck Anasuya too Indeed, my
view [was] not [prompted] by my own intention

Śakuntalā—(To herself) Powerful indeed is my attachment
Even now I am not able to tell them all of a sudden

Priyamvadā—Friend Śakuntala, this [Anasuyā] says rightly
Why do you neglect your affliction ? Day by day you are, indeed,
being reduced in your limbs Only the glare of loveliness
leaves you not

King—Priyamvada speaks the truth For,

Her face has cheeks excessively emaciated, her bosom
has its breasts deserted by hardness, her waist is extremely
thin, her shoulders are exceedingly drooping [and] her
complexion is pale Tormented by love, this [lady] appears
pitiable and at the same time charming to look at, like
the Madhavī creeper, touched by the wind that dries up
its leaves

४

१ 'अनसूययापि मदीयस्त्वं' इव गत ' व २ 'नोपलभ्यत इदं वाक्यं च म-क-
पुस्तकेषु ३ 'एदाण वि (एतयोरेपि)' म.

२७ शकुन्तला—सहि, कस्स वा अण्यस्स कहइस्स । आभासइत्तिआ दाणि
वो भविस्स । [सखि, कस्य वान्यस्य कथयिष्यामि । आयासयित्रीदानी वा
मविष्यामि ।]

३० उभे—अदो एव्व क्वु णिच्चन्धो । तिणिधजणसविभत्त हि दुक्ख सज्जवेदणं
होदि । [अत एव खलु निर्वन्ध । स्निग्धजन^१मविभक्त हि दु खं मल्लवेदन भवति ।

राजा—

पृष्टा जनेन समदु खसुखेन चाला
नेयं न वक्ष्यति मनोगतमाधिहेतुम् ।
दृष्टो विवृत्य बहुशोऽप्यनया सत्पुण-
मन्त्रान्तरे श्रवणकातरतां गतोऽस्मि ॥ १० ॥

शकुन्तला—सहि, जदो पहुदि मम दसणपह आअदो सो तनोवणरक्खिदा
राएवी—[सखि, यत. प्रभृति मम दर्शनपथमागतः स तपोवनरक्षिता राजर्षिः—]

३ (अर्धोक्तेन लज्जा नाटयति)

उभे—कवेदु पिअसही । [कथयति प्रियसखी ।]

Sakuntalā—Friend, to whom else shall I possibly tell? I shall now be a cause of trouble to you

Both—Just for this reason, indeed, is our importunity For, grief, shared with affectionate people, becomes bearable in its poignancy

King—

Questioned by persons who equally share her joys and sorrows, it cannot be that this girl will not speak out the cause of her anguish, lying in her mind, Though longingly looked at by her many times by turning round, I have at this juncture become nervous [of hearing what she says]

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Sakuntalā—Friend, from which time that sage-like king, the protector of the penance grove, crossed the path of my sight—(Acts bashfulness with half said)

Both—Let our dear friend tell

शकुन्तला—तदो आरहिभ तग्गदेण अहिलमेण एतदवत्यद्धि सवुत्ता ।]
६ [तव आरभ्य तद्गतेनाभिलाषेणैतदवस्यास्मि संवृत्ता ।]

राजा—(सहर्षम्) श्रुत श्रौतव्यम् ।

स्मर एव तापहेतुर्निर्वापयिता स एव मे जात ।

दिवस इवाभ्रदयामस्तपात्यये जीवलोकस्य ॥ ११ ॥

शकुन्तला—त जइ वो अणुमद ता तह वट्ठ जइ तस्म राएसिणो अणु-
कम्पणिज्जा होमि । अण्णहा अवस्स सिञ्च मे तिलोदक । [तद्यदि वामनुमत
३ तदा तथा वर्तेथा यथा तस्य राजर्षेणुकम्पनीया भवामि । अन्यथावश्यं सिञ्चत
मे तिलोदकम् ।]

राजा—^३सशयच्चेदि घवनम् ।

६ प्रियंवदा—(जनान्तिकम्) अणसूए, दूरगवमन्महा अक्खमा इभ काल-
हरणस्स । जस्सि बढभावा एसा सो ललामभूतो पौरवाण । ता जुत्तं से
अहिलासो अहिणन्दिदु । [(जनान्तिकम्) अनसूये दूरगवमन्मयाक्षमेय
९ कालहरणस्य । 'यस्मिन् बढभावेषा स रलामभूत. पौरवाणाम् । तदुयुक्तमस्या
अमिलापोऽभिनन्दितुम् ।]

Śakuntalā—Commencing from then I have been reduced to this condition owing to my desire having gone to him

King—(*Joyfully*) What is worth hearing is heard

Love himself was the cause of [my] affliction, he himself has become my cooler, as [becomes] a day dark with clouds at the end of summer, to the living world 11

Śakuntalā—Therefore, if [it be] agreed to by you, so act that I may be commiserated by that royal sage Otherwise, certainly sprinkle for me water with sessum seeds

King—The declaration removes [all] doubts

Priyamvadā—(*Aside*) Anasuya, far advanced in love, this (Śakuntalā) is incapable of [bearing any,] loss of time He, on whom she has fixed her affection, has become the ornament of the Pauravas Therefore, it is proper that her love be approved

१ 'अर्धदयाम' न-म २ 'ओषिचह दाणि (अर्धचितमिदानीम्)'

३ 'विर्मशंचेदि' घ ४ इत आरभ्य राजवानयस्य 'शशाङ्कलेखामनुवर्तेते' इत्यन्वो मन्वो न ददमते क-पुस्तके

- अनसूया—तह जह भणसि (प्रकाशम्) सहि दिष्टिआ अणुत्तो दे
 १२ अहिणिवेसो । साअर उज्जिअ कहिं वा महाणई ओदरइ । [तथा यथाभणसि ।
 (प्रकाशम्) मखि, दिष्ट्यानुत्पन्तेऽभिनिवेशः । सागरमुज्जित्वा कुत्र वा
 महानद्यवतरति ।]
- १५ प्रियंवदा—को दाणि सहआर अन्तरेण अदिमुत्तलद पलविद सहेटि । [कं
 इदानीं महकारमन्तरेणातिमुत्तलता पलविना सहते ।]
 राजा—किमत्र चित्र यदि विशाखे अशाङ्कलेखामनुवर्तेते ।
- १८ अनसूया—को उण उवाओ भवे जेण अचिलम्बिअ णिहुअ अ सहीए
 मणोरहं सपादेअ । [क पुनरुपावो भवेद्येनाविलम्बित निभृतं च सख्या
 मनोरथं सपादयाव ।]
- २१ प्रियंवदा—णिहुअत्ति चिन्तणिज्ज भवे । सिग्घत्ति सुअर । [निभृतमिति
 चिन्तनीय भवेत् । जीव्रमिति सुकरम् ।]
 अनसूया—कह विअ । [कथामिअ ।]
- २४ प्रियंवदा—ण सो राइवी इमस्सि सिणिद्धदिष्टिए सूडदाहिल्लसो इमाइ दिअदाइ
 पजाअरकिसो लक्खीअदि । [ननु स राजर्षिण्या स्निग्घदृष्ट्या मृशिताभिलाष

Anasūyā—Just as you say (*Aloud*) Friend, fortunately your affection is worthily, [fixed] Leaving the sea, where possibly can a great river fall ?

Priyamvadā—Who, now, except the mango tree deserves the *Atanukta*-creeper in foliage ?

King—What wonder if the twin stars *Viśākhā* follow the lunar digit ?

Anasūyā—But what would be the means by which we could fulfil the desire of our friend without delay and secretly ?

Priyamvadā—As for 'secretly,' it may have to be thought over As for 'quickly,' it can easily be done

Anasūyā—How possibly ?

Priyamvadā—Why, that sagely king, whose longing for this [*Śakuntalā*] is indicated by his affectionate look, appears these

४ 'वज्जिअ (वज्रयित्वा)' च १ अनसूयावाच्यमेतत् म-पुस्तके; घ-न-पुस्तके तु उपरितनानसूयावाच्यस्य 'प्रकाशम्' इत्यारभ्य 'सहते' इत्यन्तं प्रियंवदा-वाक्यत्वेन पठत..

एतान् दिवसान् प्रजागर्कुशो लक्ष्यते ।]

२७ राजा—अत्यमित्यमृत एवास्मि । तथा हि ।

इदमशिशिरैरन्तस्तापाद्द्विवर्णमणीकृतं

निशि निशि भुजन्त्यस्तापाङ्गप्रवर्तिमिरथुमि ।

अनमिलुलितज्याघाताङ्कुं मुहुर्मणिवन्धनात्

कनकचलय स्रस्तं स्रस्त मया प्रतिसार्यते ॥ १२ ॥

प्रियंवदा—(विचिन्त्य) हला, मअणउहे से करीअदु । इम देवदामेसाव-
देसेण सुमणोगोविद करिअ से इत्यअ पाउइस्स । [(विचिन्त्य) हला,
६ मदनलेखोऽस्य त्रियताम् । इम देवताशेषापदेशेण सुमनोगोपित कृत्वा अस्य
हस्तं प्रापयिष्यामि ।]

अनसूया—रोअइ मे सुउमारो पओओ । किं वा सउन्दला मणादि ।

६ [रोचते मे कुसुमार प्रयोग । किं वा शकुन्तला भणति ।]

शाकुन्तला—किं णिओओ तुझाण विकप्पीअदि । [किं नियोगो वा
विकल्प्यते ।]

days to be reduced through wakefulness

King—Indeed, I have become just so For,

This golden bracelet, which [ordinarily] did not
touch the star [created] by the bow-string, is being
repeatedly pushed back by me from the wrist, as it now
and then slips down [there]—[the bracelet] which has its
jewels [now] rendered pale by the tears, hot on account
of internal anguish and flowing night after night from
the corner of my eye resting on my arm

12

Priyamvada—(*Thinking*) Dear, let a love letter be prepared
for him. This, after concealing it under flowers, I shall deliver
into his hand, under the pretext of [its being] the remains
[of an offering presented] to the deity

Anasūyā—I like this delicate measure, But (*तु*) what does
Śakuntala say ?

Śakuntalā—Will your command be doubted ?

१ 'प्रसारिभि' न, प्रवर्षिभि म २ 'देवसेसा० (देवशेषा०)' क-म,
'देवप्पसादस्सावदेशेण (देवप्रसादस्यापदेशेण)' न. ३, सहीनिओओवि
(सखीनियोगोऽपि)' घ

१ प्रियंवदा—तेण हि अक्षणो उवण्णाएणुव चिन्तेहि दाव किंवि उल्लिखपद-
बन्धणं । [तेन ह्यात्मन उपन्यामपूर्वं चिन्तय तावत् किमपि उल्लिखपदबन्धनम् ।]

शकुन्तला—हला, चिन्तेमि अह । अवधीरणाभीरुअ पुणो वेवई मे हिअअ ।

१२ [हला, चिन्तयाम्यहम् । अवधीरणाभीरुक पुनर्वपते मे हृदयम् ।]

राजा—(सहर्षम्)

अय स ते तिष्ठति संगमोत्सुको

विशङ्कसे भीरु यतोऽवधीरणाम् ।

लभेत वा प्रार्थयिता न वा श्रियं

श्रिया दुराप कथमीप्सितो भवेत् ॥ १३ ॥

सख्यौ—अयि अत्तगुणावमाणिणि, को दाणि मरीरणिच्चावइत्तिअं मारदिअं
जोसिणि पढन्तेण वारेट्ठि । [अयि आत्मगुणावमानिनि, क इदानीं शरीर-
३ निर्वापयित्रीं गार्दी ज्योस्त्ना पटान्तेन वारयति ।]

शकुन्तला—(सस्मितम्) णिओइदा दाणि णि । [१नियोजितेदानीमस्मि ।]
(उपविष्टा चिन्तयति)

६ राजा—स्याने खलु विस्मृतनिमेषेण चक्षुषा प्रियामवलोकयामि । यत ।

Priyamvadā—Then, indeed, just think of some composition
of beautiful words, preceded by introduction of yourself

Sakuntalā—Dear ! I shall think out But my heart trembles
for fear of repudiation

King—(*With joy*)

Here stands he, eager for union with you, from whom,
[O] timid one ! you apprehend repudiation The sutor
may or may not obtain Lakṣmī, [but] how can the
wished one be difficult for Lakṣmī to obtain ? **13**

Friends—[O] slighter of your excellences ! who possibly would
ward off, with the skirt of his garment, the autumnal moon light,
that, cools the body ?

Sakuntalā—(*Smsingly*) I am now made busy [by you].
(*Sits up and meditates*)

King—Pitily, indeed, do I gaze at my beloved with eyes that
have forgotten winking Since,

उत्प्रमितैकमूलतमाननमस्याः पदानि रचयन्त्याः ।

कण्टकितेन प्रययति मद्यनुरागं कपोलेन ॥ १४ ॥

शकुन्तला—हृद्य, चिन्तितं मया गीतवस्तु । न यन्तु सन्निहिदाणि उग्र
लेहणसाहणाणि । [हृद्य चिन्तितं मया गीतवस्तु न यन्तु सन्निहिदाणि
३ पुनर्लेखनसाधनानि ।]

प्रियंवदा—इमस्मिन् सुभोदरसुखमारे नलिनीपत्रे नणेहिं नित्रियत्तवण्यं करेहिं ।
[एतस्मिन् सुभोदरसुखमारे नलिनीपत्रे नरेनिक्षिप्तवर्णं कुरु ।]

४ शकुन्तला—(यथोक्तं रूपयित्वा) हृद्य, दृष्टुह दार्णि सगदत्थं न वेत्ति ।
हृद्य, दृष्टुतमिदानीं सगतार्थं न वेत्ति ।]

उभे—अवहिदङ्ग । [अवहिते स्व ।]

५ शकुन्तला—(वाचयति)

तुङ्गं न आणे हि अश्रं मम उग्र कामो दिवापि रत्तिमपि ।

निग्घ्रण तवद् बलीभं तुद् युत्तमणोरहाद् यद्गाई ॥ १५ ॥

[तव न जाने हृदयं मम पुन कामो दिवापि रत्तिमपि ।

निर्घृणं तपति बलीयस्त्वयि 'वृत्तमनोरथाया' अहानि ॥]

As she composes the words, her face, whose one
creeper-like eye-brow is raised, discloses [her] affection:
for me with the horripilated cheek. 14'

Śakuntalā—D. a., the substance of a song is thought out by
me. But materials of writing are really not at hand.

Priyamvadā—Make [the substance of the song], have [its]
letters engraved with [your] nails on this lotus-leaf; delicate
like a parrot's breast.

Śakuntalā—(*Gesticulating as said*) Friends, now hear whether
it is of consistent meaning or not:

Both—We are attentive

Śakuntalā—(*Reads*)

I know not your heart, but Love, [O] ruthless one !
exceedingly heats, even by day [and] at night, the limbs
of mine, whose desires are centred in you 15

१- ' चिन्तितं मया गीतिका (चिन्तितं मया गीतिका) ' व २- ' पत्युभ
(प्रस्तुतम्) म ३- ' असन्निहिदाणि (असन्निहिदाणि) ' म. ४- ' अहिमुहमणोरह
हिभ (अभिमुखमनोरथ इत्यम्) ' म. ५- ' मणोरहाई (मनोरथानि) ' न.

राजा—(सहस्रोपसृत्य)

तपति तनुगात्रि मदनस्तवामनिशं मां पुनर्देहत्येव ।

ग्लपयंति यथा शशाङ्कं न तथा हि कुमुदनी दिवस' ॥ १६ ॥

सख्यौ—(विलोक्य सहस्रोपसृत्य ।) साभद अविलम्बिनो मणोरहस ।

[स्वागतमविलम्बिनो मनोरथस्य ।]

३ (शकुन्तलाभ्युत्थातुमिच्छति)

राजा—अलमलमायासेन ।

संदष्टकुसुमशयनान्याशुविमर्दितमृणालवलयानि ।

गुरुपरितापानि न ते गात्राण्युपचारमर्हन्ति ॥ १७ ॥

अनसूया—इदो शिलातलेकदेशे अलकनेदु वअस्तो । [इत शिलातलेकदेश-
मलकरोतु वयस्य ।]

३ (राजोपविशति । शकुन्तला सलज्जा तिष्ठति)

प्रियंवदा—दुवेणं पि वो अणोण्णपुराओ पच्चक्खो । महीभिणेहो उणं मं

पुणरुत्तवादिणि करेदि । [द्वयोरपि युवयोरन्योन्यातुरागः प्रत्यक्ष । सखीलेह

६ पुनर्मा पुनरुत्तवादिनीं करोति ।]

King—(*Hastily approaching*)

You, [O] slender-limbed one ! Love heats; bit me fire
incessantly burns The day does not, indeed, so cause
the lotus-plant to fade as it does the moon 16

Friends—(*Observing and rising with joy*) Welcome to [the
object of our friend's] desire, which makes no delay [in arriving].

(*Sakuntalā desires to rise*)

King—Off, off with your effort

Your limbs, which have the bed of flowers sticking on
to them, which have quickly crushed bracelets of lotus-
stalks [and] whose suffering is great, do not deserve
[to observe] the customary ceremony 17

Anasūyā—Let our friend grace a part of the stone-slab here.

(*The King sits down Sakuntalā remains bashful*)

Priyamvadā—Even to both of you your mutual affection is
obvious But love for my friend makes me speak something
superfluous or redundant

राजा—भद्रे नैतत् परिहार्यम् । विवक्षितं ह्यतुक्तमनुताप जमयति ।

प्रियंवदा—आवण्यस्य विस्रग्निवासिणो जगस्य अतिहरेण रग्णा होद्वं
१ ति एसो वो धेम्नो । [१आपन्नस्य विषयनिवासिनो जनस्यातिहरेण राज्ञा भवि-
तव्यमित्येव पुष्पाक धर्मः ।]

राजा—नास्मात् परम् किञ्चित् धर्मः ।

१२ प्रियंवदा—तेण हि इम णो पिअसही तुम उद्दिस्सिअ इम अवत्थन्तर
भभवता मभणेण आरोविदा । ता अरुहसि अम्भुवयत्तीए जीविद से अव-
लम्बिदु । [तेन^१ हीयमावयो प्रियसखी त्वामुद्दिश्येदमवस्थान्तर भगवता मदनेना-
१५ रोपिता । तदहंस्यभ्युपपत्त्या जीवितमस्या अवलम्बितुम् ।]

राजा—भद्रे, साधारणोऽथ प्रणयः । सर्वयानुगृहीतोऽस्मि ।

शकुन्तला—(प्रियवदामवलोक्य) हला, किं अन्तेउरविरहपज्जुत्सुअस
१८ राएसिणो उवरोहेण । [हला, १किमन्तपुरविरहपर्युत्सुकस्य राजर्वरूपरोधेन ।]

King—Good lady, this should not be suppressed For what is wished to be said causes remorse if unsaid.

Priyamvadā—That the king should become the remover of the suffering of the distressed, living in his kingdom—this is your duty

King—Nothing higher than this

Priyamvadā—Well, then, this dear friend of ours has been reduced to this changed condition by divine Love with reference to you Therefore, it behoves you to sustain her life by [showing] favour.

King—Good lady, this prayer is common [to both of us] I am favoured in every way

Śakuntalā—(Looking at Priyamvadā) Dear, what is the [use of] pressing the royal sage, who is anxious owing to separation from his harem ?

१ अनुसूयावाक्यमेतद् म-पुस्तके. २ अनुसूयावाक्यमतद् म-पुस्तके

३ 'अलं ते' म

“राजा—

इदम^१नन्यपरायणमन्यथा
हृदयसंनिहिते हृदयं मम ।
यदि समर्थयसे मद्विरेक्षणे
मदनचाणहतोऽस्मि हतः पुनः ॥ १८ ॥

अनसूया—वगस्य बहुवद्गहा गभाणो सुणीअन्ति । जह णो पिअसही
वन्धुअणसोअणिज्जा ण होइ तइ णिण्वाहेहि । [वयस्य, बहुवद्गमा राजानः
६ श्रूयन्ते । यथा नौ प्रियसखी वन्धुजनगोचनीया न भवति तथा निर्वाह्य^२ ।

राजा—भद्रे, किं बहुना ।

परिग्रहवहुत्वेऽपि द्वे प्रतिष्ठे कुलस्य मे ।
समुद्ररसना^३ बोधी सखी च युवयोरियम् ॥ १९ ॥

उभे—णिव्वुद ह । [निर्वृते स्वः ।]

प्रियंवदा—(सदृष्टिक्षेपम् ।) अणमए, जह एसो इदोदिण्णदिही उस्सुओ
३ मिअपोदओ मादरं अण्णेसदि । एहि । सजोएम ण । [(सदृष्टिक्षेपम्) अनसूये,

King—

If you, [O] lady who are near my heart, deem this heart, which is devoted to none else, as otherwise,¹ [then, O] maiden of bewitching eyes, struck by Madana's arrows, I am struck again !

18

Anasūyā—Friend, kings are reported to have many beloveds Act in such a way that our dear friend will not have to be pitied by her kinsmen

King—Good lady, why [say] much ?

Though possessed of many wives, two are the mainstays of my family—the earth, girded with seas and this friend of yours

19

Both—We are happy.

Priyamvadā—(Casting about a glance) Anasūyā, since this anxious young deer is casting its glances hither, [it] is seeking

१ अस्मात् श्लोकात् प्राक् 'सुन्दरि' इत्याधिक च-पुस्तके. २ 'जिब्वह (निर्वह)' म; 'णिव्वत्तेहि (निर्वर्तय)' न. ३ 'वसना' न. 'रशना' म

यथैव श्वतोदत्तदृष्टिरुत्सुको मृगपोतको मातरमन्विष्यति । एहि सथोजयाव एनम् ।]
(उभे प्रदिधने)

शकुन्तला—हला, अमरणं त्रि । अण्णदरा वो आभच्छदु । [हला,
अशरण्यास्मि । अन्यतरा युवयोरगच्छतु । ।]

उभे—पुटवीए जो सरणं मो सुहं समीपे वडइ । [पृथिव्या य शरणं स तव
समीपे वर्तते ।] (निष्क्रान्ते)

शकुन्तला—कह गदाओ गव्व । [कथम् गते एव ।]

राजा—अलमविगेने । नन्वयमाराधयिता जनस्त्वव समीपे वर्तते ।

किं शीतलैः क्लमचिनोदिमिरार्द्रघातान्
सचारयामि नटिनीदलतालवृन्तैः ।
अङ्के निधाय फरभोरु यथासुगं ते
संवाहयामि चरणालुत पद्मताम्रौ ॥ २० ॥

शकुन्तला—ए माणणीएसु अत्ताणं अवरदइस्स । [न माननीयेष्वारमानम-
पराधयिष्यामि ।] (उत्थाय गन्तुमिच्छति)

its mother Come we shall help it join [its mother] (Both start)

Śakuntalā—Friends, I am helpless Let one of you come

Both—Ho, who is the help of the world, is at your side (They go out)

Śakuntalā—What! Already gone

King—Enough of agitation Why, the person, your worshipper, is near you

Shall I, with the cool fans of lotus leaves that remove fatigue, set in motion moist breezes? Or shall I, [O] lady with soft and tapering thighs I shampoo your feet, red like lotuses, so as to cause you pleasure, after placing them on my lap?

20

Śakuntalā—I shall not allow myself to offend those who deserve respect. (Rising up desires to go)

३ राजा—सुन्दरि, 'अनिर्वाणो दिवसः । इयं च ते श्वमवस्था ।

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणम् ।

कथमातपे गमिष्यसि परिवात्रापेलधरद्वै ॥ २१ ॥

(वलादेना निवर्तयति)

शकुन्तला—पौरव, रक्ष विनय । मदनसवसावि ण हु अस्तणो पडवामि ।

३ [पौरव, रक्ष विनयम्^१ । मदनसवसाऽपि न खन्वात्मनः प्रभवामि ।]

राजा—भीति, अल गुरुजनभयेन । दृष्ट्वा ते विदितवर्मा तत्रभवान्नात्र दोषं

प्रहीष्यति कुलपतिः अपि^२ च ।

गान्धर्वेण विवाहेन बह्वचो राजर्षिकन्यका ।

श्रुन्ते परिणीतास्ताः पितृभिश्चाभिनन्दिता ॥ २२ ॥

शकुन्तला—मुञ्च दाव म । भूतो वि महीजन अणुनाणस्स । [मुञ्च

तावन्नाम । भूयोऽपि सखीजनमनुमानयिष्यामि ।]

King—[O] beautiful one, the day is not cool [yet], and this is your condition !

Leaving the bed of flowers in which the covering of the bosom is formed of lotus-leaves, how will you go in the heat, with your limbs, incapable [of any strain] (*pelava*) owing to all-round (*para*) suffering

21

(*Makes her return by force*)

Sakuntalā—[O] descendant of Pura ! have regard for decorum. I am really no mistress of 'myself though tormented by Love.

King—[O] timid one ! away with fear of the elders. The revered Lord of the Group, who knows [all] duties, will not, on consideration, find fault with you. Moreover,

Many daughters of kings and sages are reported to be married by the Gāndharvas [form of] marriage, and they were congratulated by [their] fathers

22

Sakuntalā—Release me awhile. I shall again ask my friends to consent [to it]

१ 'अपरिनिर्वाण.' व-म. २ 'शरीगवस्था' व-न-म. ३ 'अविणज (अविनयम्)' न-क ४ 'गृहीत' म ५ 'यत' म; 'अपि च' इति अथस्तनो द्वाविचो श्लोकश्च इत्येतन्न दृश्यते क-पुस्तके.

३ राजा—मवतु । मोक्षयामि ।

शाकुन्तला—कदा । [कदा ।]

राजा—

अपरिद्वतकोमलस्य 'यावत्
कुसुमस्यैव नरस्य पदपदेन ।
अधरस्य पिपासता मया ते
सद्य सुन्दरि गृह्यते रसोऽस्य ॥ २३ ॥

(सुकुमलस्या समुद्रमयितुमिच्छति । शाकुन्तला परिहरति नाट्येन ।)

(नेपथ्ये ।) चक्रवाकवहुप, आमन्तेहि उद्वहर । उवत्रिवा रमणी । [चक्रवा-
३ कवधुके, आमन्त्रयन्व सहचरम् । उपस्थिता रजनी ।]

शाकुन्तला—(ससंधमम्) पौरव अससथ मम शरीरवृत्तान्तोपलम्भस्स अज्जा
गोदमी इतो एव्वा भालच्छदि । दाप विटव तरिदो होहि । [(ससंधमम्)
६ पौरव, अससथ मम शरीरवृत्तान्तोपलम्भायायां गौतमीव एवागच्छति । 'तावद्विद
पान्तरितो मय ।]

राजा—तथा । (आत्मानमावृत्त्य तिष्ठति)

King— Well ! I shall release

Sākuntalā—When ?

King—

When the juice of this lower lip of yours, uninjured & e
unkissed and [hence] delicate, is, [O] beautiful damsel,
gently tasted by me, who am thirsty, like [the juice] of
a fresh flower by a bee. 23

(Desires to raise her face, Sākuntalā gesticulates avoidance)

(Behind the curtain) Bride of Cakravāka, bid adieu to
your mate The night has arrived

Sākuntalā—[O] descendant of Pura ! doubtless the venerable
Gautamī is coming even in this direction to ascertain the
account of my body. Just be concealed behind the branches

King—[Just] so (Stands concealing himself)—

१ 'तावत्' घ. २, 'जाव (यावद्)' क, 'ता (तस्माद्)' म; 'ता
(तद्)' क.

९ . (ततः प्रविशति पात्रहस्ता गौतमी सख्यौ च)

सख्यौ—इदो इदो अज्जा गोदमी ! [इत इत आर्या गौतमी ।]

गौतमी—(शकुन्तलामुपेत्य) जादे, अवि लहुसटावाड वे अद्दाइ । [जाते
१२ अपि लघुसतापानि तेऽदानि ।]

शकुन्तला—अज्जे, अत्थि मे विसेसो । [आर्ये, अस्ति मे विशेषः ।]

गौतमी—इमिणा दब्भोदएण णिरावाव एव्व दे सरीर भविस्सट्ठि । (शिरसि

१५ शकुन्तलामभ्युक्ष्य) वन्दे, परिणदो दिअहो । एहि । उट्ठज एव्व गच्छस्य ।
[अनेन 'दर्भोदकेन निगाद्याधमेव ते शरीरं भविष्यति । (शिरसि शकुन्तलामभ्युक्ष्य)
वत्से, परिणतो दिवसः । एहि । उट्ठजमेव गच्छामः ।] (प्रस्थिताः)

१६ शकुन्तला—(आत्मगतम्) हिअअ, पटम एव्व सहोवण्ठे मणोरहे कादर-
भाव ण मुच्चसि । साणुसअविह्विअस्स कइ वे संपट सदावो । (पदान्तरे
स्थित्वा । प्रकाशम्) लदावलअ सदावहारअ आमन्तेमि तुम भूओ वि परिभो-

२१ अस्स । [(आत्मगतम्) हृदय, प्रथममेव सुखोपनते मनोरथे कातरभाव न
मुच्चसि । सातुशयाविघटितस्य कथं ते साप्रतं मत्तापः । (पदान्तरे स्थित्वा ।
प्रकाशम्) लतावलय सत्तापहारक, आमन्त्रये त्वा भूयोऽपि परिभोगाय ।] (दुःखेन
२४ निष्क्रान्ता शकुन्तला सहैतरामिः)

(Then enters Gautami with a vase in hand and the two friends)

Friends—This way, this way, [may] venerable Gautami [come].

Gautami—(Approaching Śakuntalā) Child, do your limbs have their suffering lessened ?

Śakuntalā—Venerable lady, there is [some] improvement in me.

Gautami—With this Darbhā-water your body will be quite free from suffering (Sprinkling Śakuntalā on the head) Child, the day is ended Come, let us go to the cottage itself (They set out)

Śakuntalā—(To herself) [O] heart, just first, when [the object of your] desire easily presented itself, you do not give up timidity. Regretfully separated, how can your anguish be proper or justified ? (Stopping at another step. Aloud) [O]

१ ' सन्तिदर्भोदएण (शान्तिदर्भोदकेण) ' म. २ विह्वल्यस्स (विह्वलितस्य) म.

राजा—(पूर्वस्थानमुपेत्य । संनि.श्रासन्) धहो विप्रवत्य प्राथिवार्थसिद्धय ।
मया हि

मुद्गरङ्गुलिसंवृताधरोष्ठं
प्रतिपेधाक्षरविक्रवाभिरामम् ।
मुखमंनविधति पद्मलाक्ष्याः
कथमयुधमित न चुञ्चित तु ॥ २४ ॥

क तु खलु सप्रति गच्छामि । अथवा । इहेव प्रियापरिभुतमुक्ते रुताश्लये मुहूर्ते
स्थान्यामि । (सर्वतोऽवलोक्य)

तस्या पुष्पमयी शरीरलुलिता शय्या शिलायामिधं
क्लान्तो मन्मथलेख ५५ नलिनीपत्रे नयैरपित ।
हस्ताद्भ्रष्टमिदं विसामरणमित्यासज्यमानेक्षणो
निर्गन्तुं सहसा न वेतसगृहाच्छ'कनोमि शून्यदापि ॥ २५ ॥

bower of creepers, the remover of my sufferings' I take leave of
you again for enjoyment (Sakuntalā goes out with sorrow along
with others)

King—(Approaching the former place With a sigh) Oh !
[How] full of obstacles are the fulfilments of desired objects !
For by me,

The face of the damsel, with eyes of lovely eyelashes,
was though somehow raised, yet not kissed—[the face]
which had its lower lip covered with fingers, which was
distressed in [uttering] words of prohibition and [hence
was] charming and which repeatedly turned towards the
shoulders.

24

Where really shall I go now ? Or I shall stay just here for a
time in the bower of creepers, which has been enjoyed and
deserted by my beloved (Looking all round)

This her flowery bed, pressed down by her body on
a stone-slab, this faded love letter engraved on a lotus leaf
with nails, this ornament [viz the bracelet] of the lotus
stalk, slipped from her hand—with my eyes thus riveted
[these on various objects] I am not able to go out, all
of a sudden, from the cane-bower, though [it is] vacant. 25

(आकाशे ।) राजन्,

सायंतने सधनकर्माणि संप्रवृत्ते
वेदीं ह्युताशनवतीं परितः प्रकीर्णाः ।
छायाश्चरन्ति बहुधा भयमादधानाः
संध्यापथोदकपिशा पिशिताशनानाम् ॥ २६ ॥

राजा—अयमहमागच्छामि । (निष्क्रान्त)

इति तृतीयोऽङ्कः

(in the air) King !

The evening sacrificial rite being commenced, the shadows [that is, shadowy figures] of evil spirits, reddish-brown as evening clouds [and] scattered around the altar, which possesses the fire [kindled], are stalking about, inspiring terror in various way.

King—Here I come. (*Goes out*)

END OF THIRD ACT

चतुर्थोऽङ्कः

(ततः प्रविशतः कुसुमावधयः नाटयन्त्यौ सख्यौ)

अनसूया—हलाः प्रियवदे, जह वि गन्धर्वेण विवाहविधिना निवृत्तकलाणां
शकुन्तला अणुस्वभक्तुगामिणि सवृत्तेति निवृत्त मे दिव्य, तद्वि एतन्न
चिन्तयिष्ये । [हलाः प्रियवदे, यथापि गन्धर्वेण विवाहविधिना निवृत्तकलाणां
शकुन्तला रूपभर्तृगामिनी सवृत्तेति निवृत्त मे हृदयम्, तथाप्येतावन्निवृत्तनीयम् ।]

प्रियंवदा—कह विव । [कथमिव ।]

अनसूया—अज्ज सो राणी इति परिषम विव इसीति विवज्जिषो अत्तो
णभर पविस्सिअ अन्ते उररुमागदो इदोगद पुत्तन्त सुमरति वा ण वेत्ति ।

* [अथ स गन्धर्विणि परिषमाप्य ऋषिभिर्विस्सजित आमानो नगा प्रविद्यान्तः-
पुरसमागत इतो गत वृत्तान्त स्मरति वा न वेत्ति ।]

प्रियंवदा—वीर्या होहि । ण तादिसा आकिदि विसेसा गुणविरोहिणो
होन्ति । किन्तु तादो दाणि इमं युत्तन्तं सुणिअ ण आणे किं पडिदज्जिस्सदि
त्ति । [विसय्या भव । तादिसा आहवि विसेसा गुणविरोधिणो यान्ति । किन्तु
तात इदानीमिम् वृत्तान्तं श्रुत्वा न जाने किं प्रतिपस्येत् इति ।]

Fourth ACT

(Then enter two friends gesticulating the gathering of flowers)

Anasūya—Dear Priyamvadā, though my heart is comforted at the thought that (she) Śakuntalā has become united with a worthy husband, her happiness having been achieved by the Gāndhārva form of marriage, still this much is to be thought about

Priyamvadā—How possibly ?

Anasūyā—whether that sage-like king, who is dismissed to-day by the sages, having completed [their] sacrifice, would, after entering his capital [and being] united with the [ladies in his] harem, remember or not the event that happened here

Priyamvadā—Rest assured Distinguished forms like these do not belie [the expectations of] virtues [formed of them] But I do not know what father will now do after hearing of this affair

१५ अनसूया—जह अह देवखामि, तह तस्म अणुमद भवे । [यथाह पद्यामि, तथा तस्यानुभुव भवेत् ।]

प्रियंवदा—कहं विअ । [कथमिव ।]

१८ अनसूया—गुणवदे कण्णआ पडिवाटणिज्जेत्ति अअ दाव पहमो सक्कपो । त जड देव्व एव्व सपादेदि ण अप्पआमेण किट्ठो गुरुअणो । [गुणवदे कन्यका प्रतिपादनीयेत्ययं ^१तावत् प्रथमः सक्त्यः । त यदि दैवमेव संपादयति २१ नन्वप्रयामेन ^२कृतार्थो गुरुजनः ।]

प्रियंवदा—एव्वं इदम । (पुष्पभाजनं विलोक्य) सखि, अवइटाई वलिकम्म-पज्जताई कुसुमाइ । [एवमित्थं । (पुष्पभाजनं विलोक्य) सखि, अवचितानि २४ वलिकर्मपर्याप्तानि कुसुमानि ।]

अनसूया—णं सहीए सउन्नाए सोहग्गदेवआ अअणीआ । [ननु ^३सख्याः शकुन्तालायाः सौभाग्यदेवतार्चनीयाः ।]

२७ प्रियंवदा—जुज्जदि । [युज्यते] (तदेव ^४कर्माभिनयत)

(नेपथ्ये ।) अयमह भोः ।

Anasūyā—So far as I see, it will be approved of by him.

Priyamvadā—How possibly ?

Anasūyā—That a daughter is to be given to a virtuous person—that is just the first purpose. If fate itself accomplishes that, why, the elders have their object fulfilled without effort.

Priyamvadā—So is this (*Looking at the basket of flowers*) Friend! flowers, sufficient for the rite of worship, have been gathered.

Anasūyā—Why! The [guardian] deity of friend Śakuntalā's good fortune has to be worshipped.

Priyamvadā—It is correct (*Both gesticulate the same action*) (*Behind the curtain*) Here I am, ho!

१ 'तादस्म (तातस्य)' इत्यत्रिकमत्र म-पुस्तके. २ 'किट्ठो अअं (कृतार्थोऽयम्)' म. ३ प्रियसहीए (प्रियसख्या.) व-फ. ४ 'कर्माभेते' व-न-म-क

अनसूया—(कर्णं दत्त्वाः) सहि, अदिधीण विअ णिवेदिद । [सखि,
३० 'अतिथीनामिव निवेदितम्]

प्रियंवदा—ण उडजसणिहिदा सरन्दला [ननृटजसनिहिता शकुन्तला ।]

अनसूया—अज्ज उण हिअएण असण्णिहिदा । होदु । अल एत्तिएहि
३३ कुसुमेहि । [अथ पुनर्हृदयेनासेनिहिता । भवतु । अलमेतावप्ति कुसुमे ।]
(प्रस्थिते)

(नेपथ्ये ।) आ अतिथिपरिमाविति,

विचिन्तयन्ती यमनन्यमानसा

तपोव्रतं येत्सि न मामुपस्थितम्

स्मरिष्यति त्वां न स बोधितोऽपि सन्

कथां प्रमत्त प्रथम कृतामिव ॥ १ ॥

प्रियंवदा—हृदी हृदी । अप्पिअ एव्व सउत्तं । कस्सि पि पृआरहे अवरदा
मुण्णहिअआ सरन्दला । [हा थिक् हा थिक् । अप्रियमेव संवृत्तम् । कस्मिन्नपि
३ पूजहेऽपरादा शून्यहृदया शकुन्तला ।]

अनसूया—(पुरोऽवलोक्य) ण दु जस्सि कस्सि पि । एसो दुव्वासो सुल
हकोवो महेधी । तह सविअ चटुल्लफुल्लदुब्बाराए गइण पटिणित्तो । [न खलु

Anasūyā—(*Giving her ear*) The announcement [is] like [that] of an honoured guest

Priyamvadā—Why ! Śakuntala is present in the cottage

Anasūyā—But to-day she is not present with her mind

Well ! enough [are] there flowers (*They set out*) :

(*Behind the curtain*) Ah ! [you] affronter of a guest !

He, thinking of whom with [your] mind not [concentrated] on anybody else, you do not know : e take note of me, who am rich in penance [and] have stood or arrived near, will not remember you even when he is reminded [by you], like a drunken man the talk previously made

Priyamvadā—Oh, alas ! oh, alas ! a very unpleasant thing has happened The absent minded Śakuntala has offended some person deserving worship

Anasūyā—(*Looking forward*) Not, indeed, some [mere] ordinary person. This is Durvasas, the easily-irritable great

६ यस्मिन् कस्मिन्नपि । एष दुर्वासा. सुलभकोपो महर्षिः । तथा शपन्ना ^१बहुलोत्फुल्ल
दुर्वारया गत्वा प्रतिनिवृत्त ।]

प्रियंवदा—को अण्णो हुद्वहादो ढहिवु पहवदि । गच्छ । पादेसु पणमिअ
९ णिवसेहि णं जाव अह अग्घोदअं उवकपेमि । [कोऽन्यो हुतवहादुग्घुं प्रभवति ।
गच्छ । पादयोः प्रणम्य निवर्तयैन यावदहमर्षोदिकसुपकल्पयामि ।]

अनसूया—तह [तथा ।] (निष्क्रान्ता)

१२ प्रियंवदा—(पदान्तरे स्तलितं नित्यं) अम्मो । आवेअक्खलिदाए^१ पम्मह
मे अग्गहत्थादो पुप्फभाअणं । [अहो । ^२आवेगस्त्वलितया प्रपन्न ^३ममाग्रहस्तात्
पुष्पभाजनम् ।] (पुष्पोचयं रूपयति)

१५ (प्रविश्य) अनसूया—सहि, पकिदिवको सो कस्स अणुणअ पडिणेण्हदि ।
किं वि उण माणुळोषो किदो । [सखि, प्रकृतिवक्त्र म कस्यानुनयं प्रतिगृह्णाति
किमपि पुन. सातुकोशः कृतः ।] ५-१-१५

१८ प्रियंवदा—(सस्मितम्) तस्सि बहु एदं पि । क्वेहि । [तस्मिन् बहुतदपि ।
कथय ।]

sage Having cursed in that way he returned with a gait, quick,
impetuous and difficult to be checked

Priyamvadā—Who else but fire is able to burn. Go [and],
bowing at his feet, persuade him to return, whilst I make ready
the water for worship

Anasūyā—As you say. (Goes out)

Priyamvadā—(Gesticulating stumbling at another step) Oh !
the basket of flowers has dropped from the palm of my hand,
as I stumbled in agitation (Acts the gathering of flowers)

(Entering) **Anasūyā**—Friend, perverse or crooked by nature
whose entreaty does he accept ? But he was made to show com-
passion a little

Priyamvadā—(With a smile) In him even this is much.
Tell [me].

१ 'वेअवल्लुए दुव्वाताए (वेगवल्लोत्फुल्लया दुर्वारया)' न; 'वेअवल्लुत्फुल्ल-
दुव्वाताए (वेगवल्लोत्फुल्लदुर्वारया)' व, 'वेअवल्लुत्फुल्लदुव्वाताए (वेगव-
ल्लोत्फुल्लदुर्वारया)' क; 'आवेअक्खलिदाये महए (आवेगस्त्वलितया गत्वा)'
व-न. २ 'इस्ताए' घ.

अनसूया—तदा अणुगीदो णिवत्तिदु इच्छदि तदा विष्णुविदो मए ।
 २१ भवव, पडम त्ति पेविखभ अविष्णादतत्तपहावस्स दुहिदुजणस्स भववदा
 एको अवराहो मरिखिद्वोत्ति । ['पदानुनीतो निवर्तितु नेच्छति तदा विज्ञापितो
मया । भगवन्, 'प्रथममिति प्रेक्ष्याविज्ञाततप प्रभावस्य दुहिद्वजनस्य भगवतीकोऽप
 २४ राधो मर्थितव्य इति ।]

प्रियंवदा—तदो तदो । [ततस्तत ।]

अनसूया—तदो मे वभणं अण्णहा भविदु णारिहदि । किदु अहिष्णाणाभर
 २७ णदसणेण सावो णिवत्तिस्सदि त्ति मन्तअन्तो एव्व अन्तरिहदिदो । [ततो मे
 वचनमयथा भवितु नार्हति । 'कित्वभिज्ञानाभरणदर्शनेन शापो निवर्तित्व इति
 मन्त्रयमाण 'एवान्तर्हित' ।]

३० प्रियंवदा—सक दाणिं अस्ससिदु । अत्थि तेण राएस्सिणा सपत्थिदेण सणा-
 महेअद्विअ अङ्गुलीअअ सुमरणीअत्ति सअ पिणत्त । तस्सि साहिणोवाआ
 सउन्दला भविस्सदि । [शक्यमिदानीमाश्रसितुम् । अस्ति तेन राजर्षिणा सप्त
 ३३ स्थितेन स्वनामधेयाद्वित्तमङ्गुलीयकं स्मरणीयामिति स्वयं पिन्दम् । तस्मिन् 'स्वाधी-

Anasūyā—When, being entreated, he wished not to return, then he was thus requested by me Divine Sir! seeing that [she has committed such offence] for the first time, the one offence of the daughter, who does not know the power of penance, should be pardoned by your holiness

Priyamvadā—Then, farther

Anasūyā—Then, 'while just saying this—My word does not deserve to be otherwise, but the curse will cease at the sight of an ornament of recognition—he disappeared

Priyamvadā—It is now possible to take consolation There is a ring, stamped with his own name, fastened [on Śakuntalā's finger] as a souvenir by the royal sage himself when he started In that Śakuntalā will have the remedy in her power.

१ 'अणुगीदो (अनुनीत)' इत्येतन्नास्ति घ-न-क-पुस्तकेषु. २ 'पुव्वम-
 त्ति (पूर्वमत्ति)' म ३ 'अहिष्णाणदसणेण (अभिज्ञानदर्शनेन)' म. ४ 'सअ
 (स्वयं)' घ-न-क ५ 'साहिणो उवाओ (स्वाधीन उपाय)' म.

नोपाया शकुन्तला भविष्यति ।]

अनसूया—सहि, एहि । देवकज्जं दाव से णिव्वत्तेय । [सखि, एहि । देव-
३६ कार्यं तावदस्या निर्वर्तयाव ।] (परिक्रामत.)

प्रियंवदा—(विलोक्य) अणसूए, पेक्ख दाव । वामहत्थोवहिदवभणा
आलिहिदा विअ पिअसही । भत्तुगदाए चिन्ताए अत्ताण पि ण एसा विभावेट्टि ।
३९ किं उण आवन्नुअं । [(विलोक्य) अनसूये, पद्य तावत् । वामहत्तोपहि-
तवदनालिखितेव प्रियसखी । भर्तृगतया चिन्तयात्मानमपि नैया विभावयति । किं
पुनरागन्तुकम् ।]

४२ अनसूया—पिअंवदे, दुवेणं एव्व णो मुहे एसो वुत्तन्तो चिट्ठु । रक्सिदव्वा
क्खु पक्खिपेळवा पिअसही । [प्रियवदे, द्वयोरिव नौ मुग्धे एव वृत्तान्तस्तिष्ठतु ।
रक्षितव्या खलु प्रकृतिपेळवा प्रियसखी ।]

४५ प्रियंवदा—को णाम उण्होदएण णोमालिअ सिअदि । [को नामोष्णादकेन
नवमालिका सिञ्चति ।] (उभे निष्क्रान्ते)

इति 'विष्कम्भक'

४८ (ततः प्रविशति सुप्तोत्थितः शिष्य.)

शिष्य —वेलोपलक्षणार्थमादिष्टोऽस्मि तत्रभवता प्रवासादुपावृत्तेन काश्यपेन ।

Anasūyā—Friend ! come Let us just perform her worship of
the deity (*They both walk round*)

Priyamvadā—(*Espying*) Anasūyā ! just see. Our friend is
as though drawn in a picture, with her face resting on her left
hand. Owing to her contemplation regarding her husband she
is not conscious of even herself, what then of a guest ?

Anasūyā—Priyamvadā ! let this incident rest in the mouth
of us two only. Our dear friend, naturally [so] delicate, should
indeed, be spared

Priyamvadā—Who possibly (*nāma*) would sprinkle the
Navamālikā with hot water ? (*Both go out*)

END OF THE PRELUDE

(*Then enters a pupil who has risen from sleep*)

Pupil—I am commanded by his reverence Kāśyapa, who has
returned from [his] journey to ascertain the time Going out into
the open air (*prākāś'am*) I shall just observe as to how much of the

प्रकाश निर्गतस्तावद्वलोकयामि किञ्चिदरक्षितं रजन्मा इति । (परिक्रम्यावलोक्य
५१ च) इन्त प्रभातम् । तथा हि ।

यात्केफतोऽस्तशियर पतिरोपघीना-
माविष्कृताक्षणपुर सर एकतोऽर्क ।
तेजोद्वयस्य युगपद्वयस्यनोदयाभ्यां
लोको नियम्यत इवात्मदशान्तरेषु ॥ २ ॥

अपि च ।

अन्तर्हिते शशिनि सैव कुमुद्वती मे
दृष्टि न नन्दयति संस्मरणीयशोभा ।
इष्टप्रवासज्जनितान्ययलाजनस्य
दुःखानि नूनमतिमात्रसुदुःखसहानि* ॥ ३ ॥

night remains (Going sound and observing) Oh ! it is dawn For,

On one side the lord of the herbs [viz the moon]
goes to the summit of the setting-mountain, on the other
[rises] the sun, who has manifested Aruna, his fore-
runner By the simultaneous fall and rise of the two
luminaries, the world is as though instructed in the
[various] changes of its condition

2

Moreover,

The moon having disappeared, the same lotus-plant,
whose beauty has [now] become an object of memory
[only], no [longer] gladdens my sight The sorrows of
women folk, produced by the departure [on a journey] of
loved persons, are, indeed, beyond measure, very hard to bear

3

१ 'प्रकाशे' म. २ 'आविष्कृत' न-क ३ न दृश्यतेऽयं श्लोक क-
पुस्तके । केपुचित् पुस्तकेषु श्लोकादस्मादनन्ताम्

कर्कशघूनामुपरि तुहिनं रञ्जयत्यग्रसन्ध्या
दामं मुञ्चत्युदजपटलं धीतनिद्रो मयूरः ।
योदप्रान्तात् पुरविलिखितादुत्थितश्चैप सद्य
पश्चाद्भुचैर्भवेति हरिण स्वाङ्गमायच्छमान* ॥

अपि च—

पादग्यास्त्र क्षितिचरगुरोर्भूमि कृत्वा सुमेरो
क्रान्तं येन क्षयिततमस्ता मध्यमं धाम विष्णोः ।
सोऽयं चन्द्र पतति गगनादल्पशेषैर्मयूखै-
रत्यारुदिर्भवति महतामप्यम्रंशनिष्ठा ॥

इत्यधिको ग्रन्थ आदाति दक्षयन्

(प्रविश्यापटीक्षेपेण) अनसूया—अइ वि णाम विसम्परम्मुहस्स जनस्स एह ण विदिअं तह वि नेण रण्णा मउन्दलाए अणउज आअरिद । ['यद्यपि ३ नाम विधवपराहमुखस्य' जनस्यैतन्न विदित तथापि तेन राज्ञा अकुन्तलायामनार्थ-भाचरितम् ।] ०५ १ ६

शिष्यः—यावदुपस्थिता होमवेला गुरवे णिवेदयामि । (निष्क्रान्त)

६ अनसूया—पडिबुद्धा वि किं करिस्सं । ण मे उउदेसु वि णिअकरणिज्जेसु इत्थपाआ पसरन्ति । कामो दाणिं सकामो होदु जेण असच्चमधे जणे सुउह्मिअभा सही पद कारिदा । अहवा दुव्वाससो सावो एसो विआरेदि । अण्णहा कह सो राएसी तारि-
९ साणि मन्तिअ एत्तिअस्स कालस्स लेहमेत्त पि ण विसज्जेदि । ता उदो अह्मिणाणं अहलीअअं से विमज्जेम । दुवखसीले तवस्मिजणे को अउमस्थीअदु । ण सहीगामी दोसो ति अवासिदा वि ण पारेमि पवासपडिणिउत्तन्म तादक-
१२ स्वस्स दुस्सन्तपरिणीद आअण्णसत्त सउन्दल णिवेदिद । इत्थगए अहोहिं किं णु खु करणिज्ज । [प्रतिबुद्धापि किं करिष्यामि । न म उचितेष्वपि 'निज-
करणीयेषु हस्तपादं प्रसरति । काम इदानीं सकामो भवतु येनासत्तसधे जने
१५ 'शुद्धहृदया मस्त्री पद कारिता । अथवा दुर्वासम 'जाप एव विकारयति' । अन्यथा

(Entering with a toss of the curtain)

Anasūyā—Though this may not be known to a person, who is averse to [objects [of enjoyment], still that king has acted dishonourably towards Śakuntalā

Pupil—I shall just report to the preceptor the time for the sacrifice, which has arrived (Goes out)

Anasūyā—What shall I do, even when I have awaked [from sleep]? My hands and feet do not move even towards my usual duties Let Love now be possessed of his wish,—[Love] by whom [our] pure-minded friend was made to resort to a man who is false to his promise Or this is the curse of Durvāsas that is working change Otherwise, how does that

१ 'पटीक्षेपेण' व २ 'एवं अ णाम (एवं च नाम)' म; 'एव णाम (एवं नाम)' व. ३ 'परम्मुहस्स वि इस्स जनस्स ण एह ण विदिअ (पराह्मुखस्याप्यस्य जनस्य नेतन विदितम्)' व; 'परम्मुहस्य वि (पराह्मुखस्यापि)' व. ४ 'इति' इत्यधिक व-पुस्तके ५ 'णिअ (निज)' इत्येतन्न दृश्यते म-पुस्तके. ६ 'सुण्ण (उन्व)' न-म ७ 'धोपो (लोप.)' न-म. ८ 'विआरेदि (विकरोति)' म

कथं स राजपिस्तादृशानि मन्त्रयित्वैतावत् कालस्य लेखमात्रपि न विमृजति ।
 तदितोऽभिज्ञानमहलीयकं तस्य विमृजाव । दुःखशीले तपस्विजने कोऽभ्यर्थ्य-
 १८ ताम् । 'ननु सखीगामी दोष इति थ्यवसितापि न पारयामि प्रवासप्रतिनिवृत्तस्य
 [तातकादयपस्य दुष्यन्तपरिणीतामापन्नसत्त्वा शकुन्तला निवेदयितुम् । इयमतेऽ-
 स्माभि किं नु यत्तु कर्णीयम् ।]

२१ (प्रविश्य) प्रियंवदा—(सहर्षम्) सदि, तुवर तुवर सउन्दलाए पत्याण-
 कोदुअ णिव्वत्तिदु । [सखि, त्वरस्व त्वरस्व शकुन्तलाया प्रन्थानकौतुक
 निर्वर्तयितुम् ।]

२४ अनसूया—सदि, कह एदं । [सखि, कथमेतत्]

प्रियंवदा—सुपाहि । दाणिं सुहसद्दपुच्छिआ सउन्दलामभास गदन्नि ।
 [शृणु । इदानीं सुगणयितप्रच्छिका शकुन्तलासमास गतास्मि ।]

२७ अनसूया—तदो तदो । [ततस्तत्]

प्रियंवदा—दाव एण लज्जवणदमुहिं परित्सजिअ सअ तादकसवेण एव्व
 अहिणन्दिद । दिडिआ घूमाउलिददिडिणो वि जअमाणस्स पाअए एव्व आहुदि

royal sage, having said [sweet] things of that kind, not send even a letter for such a [long] time? Therefore, we shall send him from here the recognition ring. Among ascetics, habituated to hardships, who is to be requested? Because the blame lies with my friend I am not able, though I have made up my mind, to report to father Kasyapa, who has returned from [his] journey, that Śakuntala has been married by Dasyanta and is pregnant. What may, indeed, be done by us when matters have gone to this?

(Entering) Priyamvadā—(With joy) Friend, make haste make haste to perform the auspicious rite at Śakuntalā's departure.

Anasūyā—Friend, how is this?

Priyamvadā—Listen I had just gone to Śakuntalā to inquire [whether she had enjoyed] a comfortable sleep.

Anasūyā—Then, (what) then?

Priyamvadā—Just then, father Kāsyapa, having embraced her, whose head hung down through shame, himself thus

३० पडिदा । वच्छे, सुस्तितापरिदिण्णा विअ विज्जा भनोअणिज्जामि सवुत्ता ।
 अज्ज एव्व डडिरक्खिद तुमं भत्तुणो सआस विसज्जेमि ति । [तावटेना लज्ज-
 वतनमुखीं परिष्वज्य 'न्वय तातकाद्यपेनैवमभिनन्दितम् । दिष्टया 'धूमाकुलितद-
 ३३ धेरपि यजमानस्य पावक एवाहुति' पतिता । वत्से, सुभिष्यपरिवृत्तेव निशाशोच
 नीयासि सवृत्ता' । अद्वैव ऋषिरक्षिता त्वा भर्तुः सकाश विमृजामीति ।]

अनसूया—अह केण सूइदो तादकस्सवस्स वृत्तन्तो । [अथ केन
 ३६ 'सूचितस्तातकाश्रयपस्य वृत्तान्तः ।]

प्रियंवदा—अग्निशरणं पविहस्स शरीर विणा छन्दोमईए वाणिआए ।
 [अग्निशरणं प्रविष्टस्य शरीरं विना छन्दोमध्या वाप्या ।]

३९ अनसूया—(नविस्त्वयम्) कहेहि । [कथय कथय ।]

प्रियंवदा—(संस्कृतमाश्रित्य)

दुष्यन्तेनाहितं तेजो दद्यानां भूतये भुवः ।
 अवेहि तनयां ब्रह्मन्निगर्भां शमीमिव ॥ ४ ॥

pronounced his congratulations. 'Fortunately, the oblation of the sacrificer, although his sight was obscured by smoke, has fallen straight into the fire [My] child ! Like learning imparted to a good pupil, you have become an object of no grief This very day I send you to your husband, protested by hermits'

Anasūyā—But by whom was the matter suggested to father Kāśyapa ?

Priyamvadā—By an utterance in metre without a body, as he entered the fire-chamber

Anasūyā—(With wonder) Tell, (do) tell

Priyamvadā—(Resorting to Sanskrit)

Know, [O] Brāhmana, that your daughter holds, for the welfare of the world, the lustre deposited by Dusyanta, like the Śamī tree, which is pregnant with fire ४

१ नास्तीट न-भ-पुस्तकयोः २ 'धूमावरुद्र (धूमावरुद्र)' म ३ 'मम' इत्यधिकमस्मान् प्राग् म-पुस्तके ४ पडिरक्खिद (प्रतिरक्षिता) व-फ, 'परिग-
 हीदं (परिगृहीता)' म. ५ 'आचक्खिदो अब (आ यातोऽयम्)' म. ६
 ' छन्दोवटीए (छन्दोवत्या)' म.

अनसूया—(प्रियवदामाक्षिभ्य) सहि, विभं मे विभं मे । किंदु अज्ज एव्व सउन्दला णीअदित्ति उक्कण्ठामाहारण परितोस अणुहोमि । [सखि, प्रिय मे ३ प्रिय मे । किन्त्वयैव शाकुन्तला नीयत इत्युत्कण्ठा^१साधारण परितोषमनुभवामि ।]

प्रियंवदा—सहि, वअं दाव उक्कण्ठ विणोदइस्सामो । सा तवस्सिणी णिव्वुदा होदु । [सखि, आवा तावदुत्कण्ठां विनोदयिष्याव. । सा तपस्विनी निर्वृता ६ भवतु ।]

अनसूया—तेण हि एदस्सि चूदसाहावलम्बिदे णागिएसमुग्गए एतण्णिमित्तं एव्व कालन्तरसमा णिन्निवत्ता मए केसरमालिआ । त तुम ९ हत्थसणिहिद करेहि । जाव अइयि से गोरोअणा तित्थमित्तिअ दुब्बाकिसल-आणित्ति मइलसमालम्भणाणि विरएमि । [तेन ह्येतस्मिन्वृत्तशाखावलम्बिते नालिकेरसमुद्रक एतन्निमित्तमेव कालन्तरसमा निश्चिन्ता मया केसरमालिका ।^{११}

१२ 'तां त्व हस्तसनिहिता कुरु । यावद्दहमपि तस्य गोरोचना^२ तीर्थमृत्तिका दूर्वाकिसलय-नीदि भद्रलसमालम्भनानि विरचयामि ।]

प्रियंवदा—तह करीअदु । [तथा कियताम् ।]

१० (अनसूया निष्प्रान्ता । प्रियवदा जात्येन सुमनसो पृच्छति)

Anasūyā—(Embracing Priyamvada) Friend, joy to me, joy to me But, because Sakuntalā is being taken away just to-day, I feel satisfaction in common with anxiety.

Priyamvadā—Friend, we for ourselves shall divert our anxiety Let that poor [girl] be happy

Anasūyā—Well, then, in this cocoa nut basket, suspended on the mango-branch, I have, for this very purpose, kept a Bakula garland, capable of [lasting fresh for] the intervening [period of] time. Take you that in your hand In the meanwhile I too prepare the auspicious decorations such as Gorocanā, clay from holy places and sprouts of Durvā-grass

Priyamvadā—Let it be so done

(Anasūyā goes out Priyamvadā gesticulates taking the flowers)

१ 'शाहाहणो मे परितोषो (साधारणो मे परितोषः)' अ. २ 'तां इमं (तदिमाम्)' व-न-क. ३ 'मन्त्रोभय तित्थमित्तिभ (मृगरोचनां तीर्थमृत्तिकां)' व-न-क.

- (नेपथ्ये ।) 'गौतमि, आदिश्यन्ता शार्ङ्गरक्षमिश्रा. शकुन्तलानयनाय ।
 प्रियंवदा—(कर्णं दत्त्वा) अनसूए, तुवर हुवर । एते वसु हस्तिनापुरगामिणो
 १८ इमीओ सदावीअन्ति । [अनसूये, त्वस्व स्वरस्व । एते खलु हस्तिनापुरगामिण
 ऋषय शब्दाख्यन्ते ।]
 (प्रविश्य समालम्बनहस्ता) अनसूया—महि, एहि । गच्छन्न [सखि, एहि ।
 २१ गच्छन्न ।] (परिक्रामतः)
 प्रियंवदा—(विलोक्य) एसा सुजोदए एव सिहामज्जिदा पट्टिच्छिणीवा-
 रहत्याहिं मोत्थिवाअणिधाहिं तावसीहिं अहिणन्दीअमाणा सउन्दला चिह्ण ।
 २४ उवसप्पन्न ण [एपा सुर्यादिय एव 'शिवामज्जिता 'प्रतिष्ठितनीवारहस्ताभिः
 स्वस्तिवाचनिकाभिस्तापशीभिर्भिनन्दमाना शकुन्तला तिष्ठति । उपसर्पाव एनात् ।]
 (उपसर्पतः)
 २७ (ततः प्रविशति यथोद्दिष्टव्यापारासनस्था शकुन्तला)

तापसीनामन्यतमा—(शकुन्तला प्रति) पुत्तिआए, भसुणो बहुमाणसुअभ
 महादेईसद् छहेहि । [पुत्रिके, भर्तुर्वहुमानसूचक महादेवीशब्द लभस्व ।] महात्मा

(Behind the curtain) Gautamī, let Śārngarava and others be directed to bring or escort Śakuntalā

Priyamvadā—(*Listening*) Anasūyā, make haste, make haste. Here, indeed, the sages, going to Hastināpura, are being called (*Entering with decorations in hand*) Anasūyā—Friend, come Let us go (*They walk round*)

Priyamvadā—(*Looking*) Here stands Sakuntalā, who has bathed overhead just at sun-rise and who is being congratulated by the hermit-women, who possess wild rice placed in their hands and are pronouncing benedictions Let us approach her. (*They move near*)

(Then enters Śakuntalā resting on a seat and engaged as described)

One of the Hermit-Women—Daughter, may you obtain the title 'Great Queen,' indicative of your husband's high esteem [of you]

- १ अस्य वाक्यस्य स्थाने 'ह ते शार्ङ्गरक्षमिश्रा.' इति वाक्य पठति म—पुस्तकम्.
 २ 'सिहामज्जिता (शिवाममा)' म, 'सिहामज्जिता (शिवामज्जिता)' व.
 ३ 'पट्टिच्छ (प्रतीष्ट)' म.

- ३० द्वितीया—बच्चे, वीरप्रसविणी होहि । [वत्से, वीरप्रसविनी भव ।]
 तृतीया—जादे भत्तुणो बहुमदा होहि । [जाते भर्तुर्बहुमता भव ।] (आशिषो
 दत्त्वा गौतमीवर्जं निष्क्रान्ता)
- ३३ सरयी—(उपसृत्य) सहि, सुहृमज्जन दे होदु । [सहि, 'सुखमज्जन ते
 भवतु ।]
- शकुन्तला—सामद मे सहीण । इदो णिसीदह । [स्वागत मे सख्यो ।
 ३६ इतो नियीदतम् ।] ०१६
- उमे—(महलपात्राभ्यादाय । उपविश्य) हला, सज्जा होहि । जाव महलस-
 मालम्भण विरएम । [हला, सज्जा भव । यावन्महलसमालम्भन विरचयाव ।]
- ३९ शकुन्तला—इद वि बहु मन्तव्वं । दुद्ध दाग्गि मे सहीमण्डण भविस्सदि ।
 'इदमपि' बहु मन्तव्वम् । दुल्लेभमिदानीं मे सखीमण्डन भविष्यति ।]
 (वाप्य विसृजति)
- ४२ उमे—सहि, उदम ण मे महलकाले रोद्धु । [सहि, उचित न ते महलकाले
 रोद्विम् ।]

Second—Oh!id, may you give birth to a hero -

Third—Darling, may you be highly thought of by [your] husband

(After bestowing blessings, all go out except Goutami)

Friends—(Approaching) May a happy bath be to you

Sakuntalā—Welcome to my friends sit here

Both—(Taking up the boats of auspicious things and sitting down) Dear, be ready We shall just perform your auspicious decoration

Sakuntalā—Even this is to be highly valued. Decoration by my friends will now be rare for me. (Sheds tears)^१

Both—Friend, it is not proper for you to weep on an auspicious occasion (Wiping of the tears they act decorating)

१ 'सुमज्जन (सुमज्जनम्)' म, 'सुहृमज्जन (सुखमज्जनम्)' च.

२ 'उद्धवि (उचितमपि)' म ३ 'इति' इत्यधिकमत्र न-पुस्तके

प्रियंवदा—आहरणोद्दं ह्यं अस्समसुलहेहि पसाहणेहि विष्पअरीअदि ।

४५ [आभरणोचितं हरमाभ्रमसुलभैः प्रसाधनैर्विप्रक्रियते^१ ।] शुक्लपत्रे तो २५ न दी ५
२३२६०००

(प्रविश्योपायनहस्तौ) ऋषिकुमारकौ—इदमलकरणम् । अलक्रियतामत्रभवती ।

(सर्वा विलोक्य विस्मिता)

४८ गौतमी—बच्छ णारअ, कुदो एद । वत्स नारद, कुत एतत् ।]

प्रथमः—तातकाश्यपप्रभावात् ।

गौतमी—किं माणमी सिद्धी । [किं मानसी सिद्धि^२ ।]

५१ द्वितीय—न खलु श्रूयताम् । तत्रभवता वयमाज्ञता शकुन्तलाहेतोर्वनस्प-

तिभ्यः कुसुमान्याहरतेति । तत् इदानी

स्त्रौम केनचिदिन्दुपाण्डु तरुणा^३ भाङ्गल्यमाविष्कृतं

निष्ठुचूतश्चरणो^४ भोगसुलभो लाक्षारसः केनचित् ।

अन्येभ्यो वनदेवताकरतलैरापर्वभागोत्थितै-

र्दत्तान्याभरणानि नः^५ किललयोद्भेदप्रतिद्वन्द्विभिः ॥ ५ ॥

Priyamvadā—The beauty that deserves ornaments is marred by decorations easily available in a hermitage

(*Entering with presents in hands*) **Two Hermit-Youth**—

Here is decoration Let her lady-ship be adorned.

(*All are amazed at the sight*)

Gautamī—Child Nārada, whence is this ?

First—From father Kāsjapa's process

Gautamī—Is it a mental creation ?

Second—Not indeed. Listen We were ordered by his reverence thus. 'Bring flowers from the lordly trees for the sake of Śakuntalā.' Then now,

An auspicious silk-garment, white like the moon, was exhibited by a certain tree Lac-juice, suited for the use of the feet, was exuded by another. From others were presented to us ornaments by the palms of wood-nymphs, protruded as far as the wrist [lit the joint] and emulating the sprouting of delicate leaves.

5

१ 'विष्पआरीअदि (विप्रकार्यते)' व-न-फ. २ 'सिद्धी (सिद्धिः)' म.

३ 'मंगल्यम्' म. ४ 'उपयोग' म; 'उपरागसुभग' इत्यपि पाठः ५ 'तल्लि-तलयो' व-न-म-फ.

प्रियंवदा—(शकुन्तला विलोक्य) हला, इमाए अम्भुवतीए सुखा दे
मत्तुणो गेहे अणुदोदवा राजलच्छी । [हला अनयाभ्युपगत्या मृचिता ते
३ भर्तुर्गहेऽनुभवितव्या राजलक्ष्मी ।]

(शकुन्तला व्रीडा रूपयति)

६ प्रथम—गौतम, एषोहि । 'अभिपेक्षावतीर्णाय काश्यपाय वनस्वतिनेवा
निवेदयाव ।

द्वितीय—तथा । (निष्क्रान्तौ)

१ सख्यौ—अए अणुबहुतभूसणो अअ जणो । चित्तकर्मपरिभएण अत्रेणु दे
आहरणविणिओअ करेह । [अये, 'अनुपभुक्तमृगणोऽय जन । चित्रकर्मपरिभये-
नाह्नेषु त आभरणविनियोगं कुर्व' ।]

१२ शकुन्तला—जाणे षो गेरण । [जाने वां 'नपुणम् ।]

(उभे नाय्येनाल्लुण्ठं)

(ततः प्रविशति ज्ञानोत्तीर्णः काश्यप)

Priyānvadā—(Looking at Śakuntalā) Dear, by this con-
descension is indicated the royal fortune to be enjoyed by you
in [in your] husband's house.

(Śakuntalā gesticulates bashfulness)

First—Gautama, come, come Let us report the service of the
trees to Kāśyapa, who has descended for his bath.

Second—[Just] so. (They go out)

*Friends—Oh! We [hit this person] have never used orna-
ments. By our acquaintance with the art of painting we shall
make the arrangement of ornaments on your limb;*

Śakuntalā—I know your skill.

(Both act decorating her)

(Then enters Kāśyapa who has come up from bathing)

१ 'राजलच्छी ति (राजलक्ष्मीरिति)' न-घ २ 'अभिपेक्षोत्तीर्णाय'
घ-न-क. ३ 'अनुपभुक्त (अनुपयुक्त)' न-म. ४ 'करेहि (करोति)' म.

काश्यपः—

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टमुत्कण्ठया
 कण्ठः स्तम्भितवास्पृष्टसिफलुपश्चिन्ताजडं दर्शनम् ।
 वैक्लव्यं मम तावदीदृश'महो जेहादरपयो'कसः
 पीड्यन्ते गृहीणः कथं नु' ननयाविश्रुपेदु खैर्नवैः ॥ ६ ॥
 (परिक्रामति)

सख्यौ—इहा सचन्द्रले, अवसिदमण्डनासि । परिपेहि सपदं खोमजुअल ।

३ [इहा शकुन्तले, अवसितमण्डनासि । परिघन्त्व सांप्रतं क्षौमयुगलम् ।]

(शकुन्तलोत्थाय परिधत्ते)

गौतमी—जाते, एसो दे आणन्दपरिवादिणा चक्रवुणा परिस्मजन्तो विअ
 ६ गुरु उवट्ठितो । आभार दाव पठिमजस्स । [जाते, एव त आणन्दपरिवादिणा
 चक्रुया परिन्दज्जमान, इव गुरुवस्थित्त्वा । आत्वार तात्त्वं प्रतिपद्यस्व ।]

शकुन्तला—(सनीडम्) ताद्, वन्दामि । [ताव, वन्दे ।] (वन्दते)

१ काश्यपः—वत्से,

Kās'yapa—

At the thought that (*it*) Śakuntalā will go to-day, my heart is deeply (*sam*) touched with anxiety My throat is choked with the flow of tears checked [*therein*]. My perception is paralysed with grief If such, oh ! is the affliction, through affection, of even me whose abode is the forest, how [*bitterly*] might house-holders be tormented by the fresh pangs of separation from their daughters ? ६

(*Walks round*)

Friends—Dear Śakuntalā, you have your decoration completed Now put on this pair of silken garments

(*Śakuntalā, rising up, puts them on*)

Gautamī—Oh! here has arrived your father, embracing you, as it were, with his eye overflowing with joy Just observe the customary salutation

Śakuntalā—(*Bashfully*) Father, I bow to you (*Bow*)

Kās'yapa—Daughter,

१ 'अपि' च; 'इदम्' न. २ 'न' न. ३ 'सन्दिना (स्यन्दिना)' म.

ययातेरिव शर्मिष्ठा मर्तुयंहुमता भव । ✓ ५ ।

सुतं त्वमपि सप्राज सेव पूरुमचाग्रहि ॥ ७ ॥

गौतमी—भवत, करो वस्तु एषो, ण आसिषा । [भगवन्, वरः स्वल्पः, नाशी ।]

काश्यप—वत्से, इत सशोहुवामीन् प्रदक्षिणीकुरुष्व ।

३ (सर्वे परिक्रामन्ति)

काश्यप—(ऋग्वेदसाशास्त्रे)

✓ अभि वेदिं परितः क्लृप्तधिष्यया

समिद्धन्तः प्रान्तसंस्तीर्णदर्मा ।

अपन्नन्तो दुरितं हृदयगन्धै—

धेतानास्त्रा बह्वयः पावयन्तु ॥ ८ ॥

(शाकुन्तला प्रदक्षिणं करोति)

प्रतिष्ठस्वेदानीम् । (सदृष्टिषेपम्) कृ ते शार्ङ्गैः (अभिप्राः ।)

Be highly thought of by your husband, as Śarmisthā [was] by Yayāti. Obtain you also a son, [who would be] a universal monarch, as she [did] Purn. 7

Gautamī—Your reverence! This is, indeed, a boon, not [merely] a benediction

Kāś'yaṇa—Daughter, go round the fires here, which have oblations just offered [to them]

(All walk round)

Kāś'yaṇā—(Blesses with a Rgvedic metre)

May these sacrificial fires, that have their places assigned around the altar, that are furnished with sacrificial fuel, that have Kuśa grass strewn at their edges and that drive away sin by means of the odours of oblations, purify you

8

(Śakuntalā goes round)

Now start on [your journey]

(Casting a glance round) Where are those Śārṅgarava and others ?

१ न हृदयते नात्रोक्तिरियं क-पुस्तके २ नात्रोक्तिरियं न लभ्यते क-न-म-क-पुस्तकेषु.

३ (प्रविश्य) शिष्यः—भवन्, इमे स्मः ।

काश्यपः—शार्ङ्गरव, मगिन्यास्ते मार्गमादेशय ।

शार्ङ्गरवः—इत इतो भवती ।

६ (सर्वे परिक्रामन्ति)

काश्यपः—भो^१ भो सनिहितास्त्रपोवनतग्ब ,

पातुं न प्रथमं व्यवस्यति जलं शुष्मास्वपीतेषु या
नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवम् ।

आद्ये व कुसुमप्रसूतिसमये यस्या भवत्युत्सव

सेयं याति शकुन्तला पतिगृहं सर्वैरनुजायताम् ॥ ९ ॥

(कोक्किलव मृचयित्वा)

अनुमतगमना शकुन्तला

तदभिरिचं चनवासदन्धुभिः ।

परभृतविरुदं कलं यतः

प्रतिवचनीकृतमेभिरीदृशम् ॥ १० ॥

(*Entering*) Pupil—Your holiness ! Here we are.

Kāśyapa—Śārngarava, to your sister show the way

Śārngarava—This way, this way, [may] your ladyship
[walk]

(*All move round*)

Kāśyapa—O you neighbouring trees of the penance grove,

She, who does not proceed to drink water first, when
you are not watered, who, though fond of decoration,
does not pluck a blossom out of affection for you, who
holds a festival at the time of the first appearance [its
birth] of your flowers,—that Śakuntalā is here going to
her husband's abode Let her be permitted [to go] by
[you] all.

9

(*Acting [as if he heard] the note of a cuckoo*)

Here Śakuntalā has her departure approved by the
trees, [her] companions of forest life, since a sweet note
of the cuckoo has, by them, been made an answer of
this kind

10

१ 'शिष्या.' म. २ २ 'हो.' म ३ 'यथा' व-न-म-क.

(आकाशे)

रम्यान्तर कमलिनीहरितैः सरोभि-
श्लयाद्द्रुमैर्नियमितार्कमयूयताप ।

भूयात् कुशेशयरजोमृदुरेणुरस्या

शान्तानुकुलपथनश्च शिवश्च पन्था ॥ ११ ॥

(सर्वे सविस्मयमाकर्णयन्ति)

गौतमी—जाने, णादिजनसिणिद्वाहिं अणुणादगमणासि तवोवणदेवदाहिं ।
३ पणम भगवदीण । [जाने, ज्ञातिजनस्त्रिग्याभिरनुज्ञातगमनासि तवोवनदेवताभि ।
प्रणम भगवती ।]

शकुन्तला—(सप्रणाम चक्रिष्यम् । जनान्तिष्ठम्) इला पित्रवदे, अजउत्त-
६ दसणुस्तुआए वि अस्तमपद परिघअन्तीए दुक्खेण मे चल्णा पुरदो पवटन्ति ।
[इला प्रियवदे, भायपुत्रदर्शनीस्तुकाया अप्याश्रमपद परित्यजन्त्या *दु खेन मे
चरणौ *पुरत प्रवर्तेते ।]

१ प्रियवदा—ण केवल तवोवणविग्दकादरा सही एव्व । सुए उवडिदविभोअस्स

(In the air)

May her path, where the intervals are pleasant with
lakes that are green owing to lotus-beds, where the heat
of the sun's rays is moderated by shady trees and where
the sand is soft like pollen of lotuses, be of a gentle and
favourable breeze and [altogether] auspicious 11

(All listen with wonder)

Gautamī—Child, you have your departure sanctioned by the
deities of the penance-grove, who are as affectionate as kinsmen
Salute the divine ones

Śakuntalā—(Moving round with a bow Aside) Dear Priyam-
vadā, though I am eager to see my noble lord, my feet move
forward with difficulty, as I leave the region of the hermitage

Priyamvadā—It is not merely that [my] friend is distressed
at [the thought of] separation from the penance-grove A

१ 'ण (ननु)' इयविक्रमस्मान् प्राग् घ-न-पुस्तकयो . २ 'दुक्खदुक्खेण
(दुःखदुःखेण)' म. ३ 'पुरतोमुदा वटन्ति (पुरतोमुखौ वर्तेते)' म

तपोवनस्त वि दाव समवस्था दीप्तः ।

अगल्लिभदृभकवला मित्रा परिचक्षणञ्चणः मोरा ।

ओसरिअपण्डुपत्ता मुअन्ति अस्मृणि विअ लदाआ ॥ १२ ॥

[न केवल तपोवनविरहकातरा सत्येव । त्वयोपस्थितविद्योगस्य तपोवनस्यापि
'तावद् समवस्था' दृश्यते ।

३ उद्गलितदभंकवला मृगः परित्यक्तजतना मयूरा^१ ।

अपमृतपाण्डुपुत्रा मुञ्चन्त्यश्रुणीव क्ताः ॥]

शकुन्तला—(स्मृत्वा) ताद, क्तावहिणिअ वणजोसिणि दाव आमन्तइस्म ।

६ [तात, क्तावहिणी वनज्योत्स्ना तावदामन्त्रविध्ये]

काश्यप—अवैमि ते तस्या 'मोदर्यास्नेहम् । इय तावद् दक्षिणेन ।

शकुन्तला—(क्तामुपेत्य) वणजोसिणि, च्दसगता वि म पच्चालिद्

१ इतोगटाहिं साहावाहाहिं । अज्जप्पहुदि दूरवत्तिणी दे वम्बु भविस्स [वनज्योत्स्ने,
चत सगतापि मा प्रयालिद्देतोगताभिः गात्तावाहामि । अय प्रभृति दूरवत्तिनी ते
खलु भविष्यामि ।]

similar condition is just observed even in the case of the penance-grove, to which separation from you is imminent

The dear have [their] mouthfuls of Darbha grass dropped down The peacocks have given up [their] dancing The creepers, from which pale leaves are cast away (*apa*) are as though shedding tears. 12

Śakuntalā—(*Remembering*) Father, I shall just bid farewell to [my] creeper-sister, Vanajyotsnā

Kāśyapa—I know your sister's affection for it Just here [it is] to the right

Śakuntalā—(*Approaching the creeper*) Vanajyotsnā, though united with the mango-tree, embrace me in return with your arms of branches that are turned in this direction From to-day [I] shall, indeed, be staying away from you

१ 'दाव समवस्था पेयस्य (तावद् समवस्था प्रेक्षस्व)' क. २ 'भिई (मृगी)' क.

३ 'मोरी (मयुगी)' क. ४ 'सोदर्यस्नेहम्' व-न-म-क.

काश्यप —

संकल्पित प्रथममेव मया त्वार्ये
मर्त्तमात्मसदृशं सुकृतैर्गता त्वम् ।
न्यूतेन संगतवती नद्यमादिकेय-
मस्यामहं द्रवि च संप्रति वीतचिन्त ॥ १३ ॥

इतः पन्थानं प्रतिपद्यस्व ।

शाकुन्तला—(मर्यादा प्रति) हला, एसा दुवेण वी इत्ये गिकसेवो ।

३ [हला, एसा द्वयोर्युनयोहस्ते^३ तिश्चेष ।]

'सरयौ—अथ जगो कस्त हस्ते समर्पितो । [अथ जन^३ कस्य हस्ते
समर्पित ।] (बाष्प विहरत)

४ काश्यप—अनसूये, अल रुदित्वा । ननु भवतीभ्यामेवस्तिरीकर्तव्या
शाकुन्तला ।

(सर्वे परित्रमन्ति)

५ शाकुन्तला—ताद एसा उदजपउजन्तचारिणी गन्धमन्थरा मिअवहू जदा
'अणघप्पसवा होइ तदा मे कपि विअणीवेदइत्तअं विसज्जइस्सह । [तात एयो-

Kas'yapa—

By your good deeds you have obtained [lit. gone to]
a husband worthy of you, just as (eva) originally planned
by me for your sake With the mango-tree has this
'Navamālikā bee united Now I am free from anxiety
about it as well as about you

13

From here set out on your way.

Śakuntalā—(To her friends) Friends, this [creoper] is a
deposit in the hand of you two.

Friends—In whose hand is this person [viz ourselves] placed?
(They shed tears)

Kas'yapa—Anasuya, enough of weeping Why, by you your-
selves Śakuntala has to be steadied

(All walk round)

Śakuntalā—Father, when this doe, roaming in the neigh-
bourhood of the hut, slow by [the weight of] her young,

१ 'संभ्रितवती' घ-न-फ. २ 'इत्यगिकसेवो (हस्तनिक्षेप.)' इ-म ३ 'जगो
राणि (जन इदानीम्) म

एजपर्यन्तचारिणी गर्भमन्थरा मृगवधूर्यदानघप्रसवा भवति तदा मथ कमपि प्रिय-
१२ निवेदयित्वां विसर्जयिष्ये^१ ।]

काश्यप—नेद विस्मरिष्यामः ।

शकुन्तला—(गतिभङ्ग एषयित्वा) को णु खलु एषो गिवसणे मे सज्जते ।
१५ [को^२ तु खल्वेष निवसने मे सज्जते ।] (परावर्तते)

काश्यप—वत्से,

यस्य त्वया व्रणविरोपणमिद्धुदीनां
तैलं न्यपिच्यत मुखे कुशसूचिविद्धे ।

श्यामाकमुष्टिपरिवर्धितको जहाति

सोऽयं न पुत्रकृतक पदवीं मृगस्ते ॥ १४ ॥

शकुन्तला—वच्छ, किं मन्वासापमिच्छाऽङ्गि म अणुमरसि । अचिरप्रमूढाए
जणणीए विणा विवद्धिदो एव्व । दाणिं पि मए विरहिद तुम तादो चिन्तइस्सट्ठि ।
३ गिवनेहि दाव । [वत्स, किं मन्वासापमिच्छागिनी मामनुमरसि^३ । अचिरप्रमूढया
जनन्या विना-विवर्धित एव । इदानीमपि मया विरहित त्वा तातश्चिन्तयिष्यति ।
निवर्तस्व तावत् । (रुदती प्रस्थिता)

safely delivered, then you will send some one to announce the
happy news to me

Kāśyapa—This [we] shall not forget

Śakuntalā—(Gesticulating obstruction to motion) Who, indeed,
may there be that clings to my garment ? (Turns round)

Kāśyapa— Daughter,

That fawn, here, your adopted child, on whose mouth
[when] pricked with Kuśa-points, the sore-healing oil of
Ingudi-fruit was sprinkled by you and who was tenderly
reared with handfuls of Śyāmāka grama, does not
abandon your path

14

Śakuntalā—Child, why do you follow me who am leaving
your company. Quite (eva) without your mother, who recently
brought [you] forth, you, indeed, have been carefully reared.
Even now, [when] separated from me, father will look after you.
Just return. (Proceeds weeping)

१ 'विसर्जयेहि (विन्ज) म. २ 'किं णु खलु विटविटिवन्तो विष गिवसणे
(किं तु खलु विटविटिदपान्त इव निवसने) म. ३ 'अचिरच्छसि (अन्विच्छसि) म.

काश्यप —

उत्पद्मणोर्नयनयोरुपहृद्भृत्ति

वाप्यं कुरु स्थिरतया विह्वलानुबन्धम् ।

अस्मिन्नलक्षितनतोन्नतभूमिभागे

मागं पदानि खलु ते विपरीभवन्ति ॥ १५ ॥

शाङ्गरव—भगवन्, 'ओदकान्त स्निग्धो जनोऽनुगन्तव्य इति श्रूयते । तदिदं सरस्तीरम् । अत्र संदिश्य प्रतिगन्तुमर्हसि ।

३ काश्यप —तेन हीमा क्षीवृक्ष-जायामाश्रयाम ।

(सर्वे परिक्रम्य स्थिता)

काश्यप —(आरमगतम्) किं तु खलु तत्रभवतो दुष्यन्तस्य युत्तरूप-
इ मस्माभिः संदिश्यम् । (चिन्तयति)

शकुन्तला—(जनान्तिकम्) इला, पेयल । फलिणीपत्तमेतान्तरिदं वि-
सृज्य अदेवसन्ती आदुरा चक्रवाहं आरुददि । दुःखं क्वचिद् अहं करेमि ।

Kāśyapa—

By means of firmness stop the flow of your tears, that obstruct the operation of your eyes, whose eye-lashes are turned up. Indeed, your steps are becoming uneven on this path where the depressed and elevated portions of ground are not noticed [by you]

15

Śaṅgarava—Revered Sir, it is laid down that a beloved person should be followed as far as water's brink. This, then, is the bank of a lake. Having given [us your] message here it behoves you to return

Kāśyapa—Then, indeed, let us resort to this shade of the Kāśra tree

(All walk round and stop)

Kāśyapa—(To himself) What may, indeed, be the message which we should most appropriately send to his heart Dusyanta? (Meditates)

Śakuntalā—(Aside) Dear, observe. Not seeing her mate, though hidden by a mere lotus-leaf, the female Oagravāka is

२ 'विरवानुबन्धम्' य क. ३ 'उदकान्त' न, 'नोदकान्तात्' म,
'ओदकान्तात्' य-क

१ [इला, पश्य । नलिनीपत्रमात्रान्तरितमपि सहचरमपश्यन्त्यालुग चक्रवाङ्ग्यारदति ।
दुष्करं सत्वहं करोमि ।]

अनसूया—सटि, मा एव मन्तेहि । [मखि, मैव मन्त्रय ।]

एसा वि पिण्ण िणा गमेइ रअणि विस्वाअदीहअरं ।

गरुअं पि विरहदुस्सअ आन्नावन्धो सहावेदि ॥ १६ ॥

[एषापि प्रियेण विना गमयति रजनीं विशददीर्घतराम ।

गुर्वपि विरहदुःखमाशावन्ध माह्वयति ॥]

३ काश्यप —शाङ्गरव, इति^१ त्वया मद्दूषनान् म राजा शकुन्तला पुरस्कृत्य
वक्तव्य ।

शाङ्गरव —आज्ञापयन्तु भवान् ।

६ काश्यप —

अस्मान् साधु विचिन्त्य संयमचनानुच्चैः कुलं चात्मन-

स्त्वय्यस्या कथमप्यवान्धवकृतां स्नेहप्रवृत्तिं च ताम् ।

सामान्यप्रतिपत्तिपूर्वकमियं द्वारेषु दृश्या त्वया

भाग्यायत्तमत परं न खलु तद् वाच्यं बधूव-धुमि ॥ १७ ॥

५९

crying in distress I certainly am doing what is difficult to do

Anasūya—Friend, say not so

Even she, without [her] lover, passes the night [grown]

longer through grief The tie of hope, makes [persons]

bear the sorrow of separation, though heavy.

16

Kāśyapa—Śārngarava, thus should that king be addressed by
you in my name, having presented Śakuntalā before [him]

Śārngarava—Let your reverence command

Kāśyapa—

Having well thought of us [as] rich in self-control, and
of your exalted family, and of the flow of affection of
hers towards you by no means brought about by relatives,
this, [girl] should be looked upon by you with the
common respect Further than this depends upon fate
That, indeed, should not be expressed by the bride's
relatives

17

१ 'करोमि ति (करोमीति)' व-न. २ 'इति' इतीद नास्ति व-पुस्तके

शाङ्गरव — एहीन संदेश ।

काश्यप — बल्हे, त्वमिदानीमतुशासनीयासि । वनौकप्रोऽपि सन्तो लौकिकज्ञा^१
३ वयम् ।

शाङ्गरव — न खलु धीमता कश्चिद्विययो नाम ।

काश्यप — सा त्वमित पतिकुल प्राथ

✓ शुश्रूषस्य गुरून् कुरु प्रियसखीवृत्तिं सपत्नीजने
मर्तुर्धिप्ररुनापि रोपणतया मा स्म प्रतीप गम-

मृधिष्ठं भव दक्षिणा परिजने भाग्येऽनुत्सेकिनी २।११ मन्त्र
यान्त्येयं मृत्तिर्नापद युवतयो धामा. कुलस्याधय ॥ १८ ॥ ५(१)

कथं वा गौतमी मन्थते ।

गौतमी — एत्तिभो बहुजनस्य उवदेशो । जाते, एतद खलु मन्त्र बोधारेहि ।

३ [एतावान् बहुजनस्योपदेश । जाने, एतद खलु सर्वमवधाय ।]

काश्यपः — बल्हे, परिव्रजस्व मा सखीजनं च ।

Sārngarava—The message has been received

Kāśyapa—Daughter, you have now to be instructed. Though we have our abode in the forest, we know the ways of the world

Sārngarava—There is, indeed, nothing out of province to the intelligent

Kāśyapa—You, then, having gone to your husband's house from here,

Serve [your] elders. Act the part of a dear friend towards [your] co-wives. Though ill-treated by your husband, do not go against [him] in anger. Be extremely courteous towards [your] servants. [Be] not puffed up in fortune. In this way do young women attain the position of house-wives. The perverse are the banes of [their] family.

18

Or, how does Gautami think ?

Gautamī—This much is the advice for brides. Child! Indeed, remember all this.

Kāśyapa—Daughter, embrace me and [your] friends

शकुन्तला—ताद, इदो एव्य कि पिअवदाअणसूआओ नहीओं णिवत्ति-
६ स्वन्ति । [ताठ, एत एव कि 'प्रियवदानसूत्रे सख्यो निवर्तिष्येते ।]

काश्यपः—वत्से, इमे अपि प्रदेये । न युक्तमनयोस्त्वत्र गन्तुम् । त्वया सह
गौतमी यास्यति ।

९ शकुन्तला—(पितरमाश्लिष्य) कह दाणि तादस्स अद्दाओ परिअमहा
मलअतटोन्मुलिआ चन्दणलदा विअ देअन्तरे जीविअ वागइस्स । [कथमिदानीं
वातस्याद्वात् परिभ्रष्टा मलयतटोन्मुलिता चन्दनलतेव देशान्तरे जीवित धारयिष्ये ।]

१२ काश्यपः—वत्से, किमेव कातगसि ।

अभिजनवतो भर्तुं श्लाघ्ये स्थिता गृहीणीपदे

विभवंगुरुभिः कृत्यैस्तस्य प्रतिक्षणमाकुला ।

तनयमच्चिरात् प्राचीनार्कं प्रसूय च पावनं

मम विरहज्जां न त्वं वत्से शुचं गणयिष्यसि ॥ १९ ॥ ५९

(शकुन्तला पितुः पादयोः पतति)

S'akuntalā—Father, will friends, Priyamvadā and Anasūyā, return just from here '.

Kās'yapa—They too have to be given away. It is not proper for them to go there. Gautamī will go with you.

S'akuntalā—(*Embracing her father*) How now, dropped from my father's lap, like a delicate sandal plant, uprooted from the side of the Malaya, shall I support life in another region ?

Kās'yapa—Daughter, why are you so uneasy ?

Stationed in the honourable position of the house-wife of a husband of noble birth; [and] distracted every moment with his affairs grand by reason of his prosperity and having in a short time given birth to a holy son, like the east [giving birth to] the sun, you will not, daughter! mind the sorrow arising from separation from me

19

(*Sakuntalā falls at the feet of her father*)

१ ' प्रियवदामिस्सओ (प्रियवदामिआ OR 'मिआ)' व-न-म.

२ ' मलअतटोन्मुलिआ (मलयतटोन्मुलिता)' न.

काश्यप—यदिच्छामि ते तदस्तु ।

१ शकुन्तला—(सख्याबुपेत्य) हला, हुये नि न सम एव परिस्पृजह ।
[हला, द्वे अपि मा सममेव परिभवेयाम् ।]

सख्यौ—(तथा कृत्वा) महि जड नाम सो राजा पचद्विष्णाणमन्वरो भवे
६ तपो से श्म अतनामहेअद्रिद अजुलीअभ दसेहि । [सखि, यदि नाम स
राजा प्रत्यभिज्ञानमन्यमे भवेत् ततस्त्वत्प्रेदमात्मनामपेदाहितमहुलीक दशेय ।]

शकुन्तला—इमिणा धदेहेण वो वाकम्पिदसि । [अनेन खदेहेन
९ वामाकम्पितासि ।]

सख्यौ—मा माआहि । अदिसिणेहो पावसङ्गी । [मा विनीहि । अतिलेहः
पावसङ्गी ।]

११ शाङ्गरव—युगान्तरमारुह सविता । त्वातापत्रभवती ।

शकुन्तला—(आश्रमाभिमुखी ह्यित्वा) तद, कदा शु वसु मूखो तवोवण
पेविस्वस । [तात, कदा तु खलु मूयस्त्वपोवन प्रेक्षिये ।]

१५ काश्यप—श्रूयताम्

भूत्वा चिराय चतुरन्तमहोसपत्नी
दोष्यन्तिमप्रतिरथ तनयं निषेद्य ।

Kās'yapa—May that be yours which I wish.

S'akuntalā—(*Approaching the friends*) Friends, embrace me both of you simultaneously

Friends—(*Doing the same*) Friend, if possibly that king becomes slow at recognition, then show him this ring marked with his own name

S'akuntalā—I tremble at this suspicion of yours

Friends—Be not afraid Excessive affection is apt to suspect evil.

Śārngarava—The sun has ascended to another division [of the sky] Let your ladyship make haste

S'akuntalā—(*Turning her face towards the hermitage*) Father ! When may I, indeed, see the penance-grove again ?

Kās'yapa—

Having become for a long time the co-wife of the earth, bounded by the four [oceans], and having settled in marriage (*nivā'sya*) your son by Dasyanta, an un-

भर्त्रा तदर्पितकुटुम्बभरेण सार्धं

शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥ २० ॥

गौतमी—जादे, परिहीअलि गमणवेला । गिबलेहि पिदर । अहवा चिरेण वि पुणो पुणो एसा एव्व भन्तइस्सदि । गिबत्तद्दु भव । [जाते, परिहीयते गमन-
३ वेला । निवर्तय पितरम् । अथवा चिरेणापि पुन. पुनरैवं मन्त्रयिष्यते । निवर्तता भवान् ।]

काश्यपः—वत्से, उपरुच्यते तपोऽनुष्ठानम् ।

६ शकुन्तला—(भूय पितरानाह्रिष्य) तवचरणपीडितं तादृशरीर । ता मा अग्निमेत मम कित्रे उक्कण्ठ । [तपश्चरणपीडित तानरीरम् । तन्मातिमात्र मम कृत उक्कण्ठस्व^१ ।]

९ काश्यप—(सनिःश्वामम्)

शामेष्यसि मम शोकः कथं नु वत्से त्वया रञ्जितपूर्वम् ।

उदजहारि^३ विरुढं नीवारवलि विलोकयतः ॥ २१ ॥

गच्छ । शिवास्ते पन्थान. सन्तु ।

rivalled warrior, you will make your abode in this tranquil hermitage again along with your husband, who will have transferred the responsibility of [his] family [viz. the Government] on him. 20

Gautamī—Oh! the time of departure is passing away. Send back your father. Or even for a long time she will again and again speak in this way Let your reverence return

Kāś'yapa—Daughter, the practice of my penance is being interrupted.

Śakuntalā—(Embracing her father again) Father's body is [already] worn out by the practice of penance Therefore, do not pine for me beyond measure

Kāś'yapa—(With a sigh)

How possibly will my grief, daughter, be assuaged as I look at the oblation of Nivāra grains, offered previously by you, [and now] growing at the door of the cottage ? 21
Go May your paths be suspicious

१ 'ता ण जुत्तं (तत्र युक्त)' म. २ 'उक्कण्ठिदुम् (उक्कण्ठितुम्) न-म-क.

३ 'द्वार' न-व-म-क.

(निष्क्रान्ता शकुन्तला सहयायिनश्च)

३ सख्यौ—(शकुन्तला विलोभय) हृद्धी हृद्धी । अन्तलिहिदा सउन्दला वनराईए ।

[हा धिक्, हा धिक् । अन्तर्हिता शकुन्तला वनराज्या ।]

फाद्यप—(सनिश्वासम् ।) अनसूये, गतवती वा सहधर्मचारिणी । निपृष्य

शोकमनुगच्छत मा प्रस्थितम् ।

उभे—ताद् सउन्दलाविरहिद् सुष्ण विभ तवोवण क्क पविसामो । [तात्, शकुन्तलाविरहित शून्यमिव तपोवन कथं प्रविशाव ।]

५ फाद्यप—स्नेहप्रवृत्तिरेवदर्शिनी । (सविमर्शं परिक्रम्य) हन्त भो. शकुन्तला पतिकुल विद्यज्य लब्धमिदानीं स्वास्थ्यम् । कुत ।

अर्धो हि कन्या परकीय एव

तामद्य संप्रेष्य परिप्रहीतुः ।

जांतो ममार्यं विशद् प्रकाम

प्रप्यपितन्यास इवान्तरात्मा ॥ २२ ॥

५ ।

(निष्क्रान्ताः सर्वे)

इति चतुर्थोऽङ्कः

(Śakuntalā and those accompanying her go out)

Friends—(*Watching Śakuntalā*) Oh, alas ! oh alas ! Śakuntalā is concealed [from our view] by the line of forests

Kās'yapa—(*With a sigh*) Anāthyā, your companion in religion is gone. Restraining your grief, follow me who am starting [back]

Both—Father ! How shall we enter the penance-grove, which, bereft of Śakuntalā, is, as though desolate

Kās'yapa—The course of affection views it thus (*Walking round roundly*) Ah ! Oh ! Sending Śakuntalā to her husband's abode, [I] have now obtained ease, Why ?

Another's property, indeed, [is] a daughter. Sending her to-day to [her] husband, thus my inner soul has become exceedingly calm or serene, like one who has restored a deposit

22

(*All go out*)

END OF FOURTH ACT

पञ्चमोऽङ्कः

(ततः प्रविशत्यासनस्थो राजा विदूषकश्च)

विदूषकः—(कर्णं दत्त्वा) भो वधस्स, समीतमालन्तरे अवघाण देहि ।
३ कलविमुञ्जाए गीदीए सरमज्जोओ सुणीअदि । जाणे तत्तहोदी, हंमवदिआ
वण्णपरिअभं करेदि त्ति । [भो वयस्य, समीतशालान्तरेऽवघाणं देहि । कलवि-
मुञ्जाया गीतेः स्वरसयोगः श्रूयते । जाने तत्रभवती हंसपटिका वर्णपरिचयं
६ करोतीति ।]

राजा—तूष्णीं भव । यावदकर्णयामि ।

(आकाशे गीयते)

अहिणवमहुलोलुवो तुमं
तह परिचुम्बिअ च्चूमअञ्जरि ।
कमलवसअश्मेत्तणिवुदो
महुअर विहारिदोसि ण क्हं ॥ १ ॥

[अभिनवमधुलोलुपस्त्वं^१

तथा परिचुम्ब्य चूतमञ्जरीम् ।

कमलवमतिमात्रनिर्वृती

मधुकर विस्मृतोऽस्येना कथम् ॥]

Fifth ACT

(Then enters the king sitting on a seat and Vidūṣaka)

Vidūṣaka—(Listening) O friend, direct your attention to
the interior of the music-hall. A combination of notes of a
song, sweet and very pure, i. e. harmonious, is heard. Methinks
the lady Hamsapadikā is cultivating acquaintance with the letters
; e the melodies

King—Be quiet while (yeat) I hear

(In the air a song is sung)

Longing after fresh honey, having in that way kissed
the mango-blossom, how have you, [O] bee, forgotten
her, being [now] contented with mere residence in
the lotus ?

1

१ ' भव(भवान) ' न.

राजा—अहो, रागपरिवाहिणी गीतिः ।

विदूषक—किं दाव गीदीए अवगभो अस्वररथो । [किं तावद्रीन्या
३ अवगतोऽक्षरार्थं^१ ।

राजा—(स्मित कृत्वा) सकृत्कृतप्रणयोऽयं जनः ।^२ तदस्या देवीं वसुमती-
मन्तरेण^३ महदुपालम्भमवगतोऽस्मि । सन्धे माद्वय्य, मद्रचनादुच्यता हसपदिका ।
६ निपुणमुपालब्धा स्म इति ।

विदूषक—ज भव आणवेदि । (उत्थाय) भो वअस्स, गहीदस्स ताए
परकीएहिं हत्येहिं सिहण्डए ताडीअमाणस्स अच्छराए वीदराअस्स विअ गत्थि
५ दाणिं मे मोक्खो । [यद्भवानाज्ञापयति । (उत्थाय) भो वयस्य, गृहीतस्य
तया^४ परकीयैर्हस्ते शिखण्डके ताव्यमानस्याध्वरसा वीतरागस्येव नास्तीदानी
मे मोक्षः ।]

१२ राजा—गच्छ । नागरिकवृत्त्या सज्ञापयैनाम् ।

विदूषक—का गई । [का गतिः ।] [निष्क्रान्तः]

King—Oh, the song overflowing with passion !

Vidūṣaka—What ? Is then the meaning of the syllables understood from the song ?

King—(*Smiling*) This person [viz Hamsapadikā] has once been made love to [by me] Therefore, I understand [in her song] a taunt [administered] by her to me with reference to Queen Vasumatī. Friend Mādhavya ! Say to Hamsapadikā at my word that I am cleverly censured.

Vidūṣaka—As your majesty commands (*Rising*) ' O friend ! Seized by the lock of hair on my head by her with the hands of others [i. e. her maids] and being beaten, there will be no liberation for me, as for [one a cetic] whose passions have left him, when captured by a nymph

King—Go Communicate [it] to her in the manner of a citybred man

Vidūṣaka—What help ? (*Goes out*)

१ 'भवता' इत्यधिकमत्र म-पुस्तके २ 'तस्या' न. ३ 'महदुपालम्भमवगतोऽस्मि' घ. ४ 'परकेरएहिं अत्यहिं सिहण्डचे (परकेरैरर्थं शिखण्डाञ्चले)' म.

राजा—(आत्मगतम्) किं तु खलु ^१गीतमेवंविधार्थमाकर्ष्येष्टजनविरहादृतेऽपि
बलवदुत्कण्ठितोऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुकी भवति यत्र सुखितोऽपि जन्तु ।
तच्चैतसा स्मरति नूनमबोधपूर्व
भावस्थिराणि जननान्तरसौहृदानि ॥ २ ॥

(पर्याकुलन्तिष्ठति)

(ततः प्रविशति कञ्चुकी)

कञ्चुकी—अहो तु खन्वीदृशीमवस्था प्रतिपन्नोऽस्मि ।

आचार ^२इत्यधिकृतेन मया गृहीता
या चेन्नयद्विरवरोधगृहेषु राज्ञ ।
काले गते बहुतिथे मम सैव जाना
प्रस्थानविक्रमवगतेरवलम्बनार्था ॥ ३ ॥

मोः काम धर्मकार्यमनतिपात्य देवस्य । तथापीदानीमेव धर्मासनादुत्थिताय

King—(*To himself*) Why, indeed, have I become deeply anxious, even without the separation of a beloved person, after having heard a song of this sort of import? Or,

When, on seeing charming [objects] and hearing sweet sounds, a being, although possessed of happiness, becomes longingly anxious, then, indeed, he remembers in his heart, without consciousness beforehand, friendships of other lives, that are permanent through mental impressions 2

(*Sits agitated*)

(*Then enters the chamberlain*)

Chamberlain—Oh! Am I, indeed reduced to such a state!

That very cane-staff, which was taken by me, because it was the custom, [when] appointed in the apartments of the king's harem, has, much time having elapsed, become useful for the support of me, whose gait is faltering in walking 3

Oh! I admit (*lāmami*) that his majesty cannot set aside a religious duty Yet I do not feel inclined to report to him who

१ 'गीतार्थमाकर्ष्य' न-व २ 'अदहितेन' व-न-म-क. ३ 'नार्थम्' घ.

पुनरुपरोधकारि कण्वशिष्यागमनमस्मै नोत्सहे निवेदितुम् । अथवाविश्रामोऽय
३ लोकतन्त्राधिकार । कुत ।

मानुः सरुद्रयुक्ततुरङ्ग एव
रात्रिर्दिवं गन्धर्वह्, प्रयानि ।
शेष मन्त्रैवाहृतभूमिभार
पष्टांशवृक्षैरपि घर्म एव ॥ ४ ॥

*यावन्नियोगमनुतिष्ठामि । (परिक्रम्याकलोष्य च) एव देव-

प्रजा प्रजा स्म इव तन्त्रयित्वा
निपेयते *शान्तमना विविक्रम ।
यूयानि संचार्यरत्रिप्रतप्त
शान्त दिवा स्यान्मिव द्विपेन्द्र ॥ ५ ॥

(उपगम्य) जयतु जयतु देवः एते - खलु हिमगिरिरूपत्यकारण्यवादिन
काश्यपसदेशमादाय सखीकास्तपस्विन सप्रज्ञा । शुक्ला देव प्रमाणम् ।

has just - now risen from the seat of Justice, the arrival of
Kanva's pupils, which will again cause [him] disturbance, Or,
the office of governing the people admits of no repose Why ?

The sun has his horses yoked but once The wind
blows day and night. Śesa has the load of the earth
placed [on him] for ever. Such is the duty also of him,
whose 'sustenance is 'on the sixth part [of the produce
of the soil]

4

Let me just do my duty (*Walking round and observing*)
Here his majesty,

Having looked after the subjects as after his own
children, is enjoying solitude with his mind fatigued, as
the chief of the elephants, scorched by the sun, [resorts]
to a cool place, after having taken round his herds in the
day-time

5

(*Approaching*) May your majesty be victorious, be victorious !
Here, indeed, have arrived ascetics, accompanied by women,
inhabiting the forest adjoining the snow-mountain, bringing with
them a message from Kāśyapa Having heard, your majesty is
the authority [to decide what is to be done]

१ 'वक्त्रम्' म. २ अविश्राम ' च. ३ 'यावत् कण्वविनियोगम्' म.
४ 'शान्तमना' न. 'शान्तमना' म.

३ राजा—(३सादरम्) किं काश्यपमदेशद्वारिणस्तपस्विनः ।

कञ्चुकी—अथ किम् ।

राजा—तेन हि मद्बचनानि जाप्यतानुपाध्यायः सोमरातः । अमूनाग्रमवासिनः

६ श्रौतेन विधिना सत्कृत्य स्वयमेव प्रवंशयितुमर्हतीति । अहमप्यत्र^१ तपस्विदर्श-
नोचिते प्रदेशे स्थितः प्रतिपालयामि ।

कञ्चुकी—यथाजापयति देव । (निष्क्रान्तः)

९ राजा—(उत्थाय) वेत्रवति, अग्निशरणमार्गमाग्रेषाय ।

प्रतीहारी—इदो इदो देवो । [इत इतो देवः ।]

राजा—(परिक्रामति । अधिकारत्वेद निरूप्य) सर्वं प्रार्थितमर्थमधिगम्य

१२ मुखी संपद्यते जन्तुः । राजा तु चरितार्थना दुःखोत्तरेव ।

अतिसुख्यमात्रमवसाययति^३ प्रतिष्ठा

क्लिश्नाति लब्धपरिपालनवृत्तिरेव^४

King—(*Reverently*) Are [there] ascetics bringing a message from Kāśyapa ?

Chamberlain—What then ?

King—Then, indeed, let the preceptor Somarāta be thus request-
ed at my word : It behoves you to introduce even by yourself
these dwellers of the hermitage, after having honoured them
according to the form enjoined by the Śruti I also wait here,
staying in the place suited to the visit of hermits

Chamberlain—As your majesty commands (*Goes out*)

King—(*Rising*) Vetravati, show the way to the fire-chamber.

Door-Keeper—This way, this way [may] your majesty [come].

King—(*Walks round, Gesticulating the fatigue of his office*)
Every being becomes happy on attaining the desired object But
in the case of kings the state of having [their] desired objects
achieved is only followed by trouble,

Attainment [of the desired object] (*pratiṣṭhā*) destroys
all eagerness The very business of guarding what has
been obtained worries A kingdom, the administration

१ कुञ्चिव 'सादरम्' इत्यस्य स्थाने 'सविस्मयम्' इति, 'काश्यपसन्देशद्वारिणः' इत्यस्मादनन्तर 'सन्नीकाः' इत्यधिकं च दृश्यते. २ 'उच्यताम्' म.
३ 'एतान्' म. ४ नास्तीदं म-पुस्तके. ५ 'दुःखान्तरेव' न. ६ 'अवसादयति'
व. ७ 'एवम्' म; 'एवम्' न.

नातिश्रमापनयनाय यथा' धमाय
राज्यं स्वहस्तधृतदण्डमिवातपत्रम् ॥ ६ ॥

(नेपथ्ये ।) वैतालिको—विजयना देव ।

प्रथम —

स्वमुषानिरभिलापः मिथसे लोकहेतो
प्रतिदिनमथवा मे वृत्तिरेवं विधेय ।
अनुभवति हि मूर्धा पादपस्तीघ्रमुष्णं
शमयति परिनापं छायाया संश्रितानाम् ॥ ७ ॥

द्वितीय—

नियमयति विमार्गप्रस्थितानात्तदण्डः
प्रशमयति विवाहं कल्पसे रक्षणाय ।
अतनुषु विमयेषु घातय सन्तु नाम
त्वयि तु परिसमाप्त बन्धुकृत्यं प्रजानाम् ॥ ८ ॥

(*danda*) of which is in one's own hands, is not for the complete removal of fatigue as it is for [causing] fatigue, like a parasol, the pole (*danda*) of which is held in one's own hand

(Behind the curtain) Two Bards—May your majesty be victorious

First—

Indifferent to your own happiness, you toil every day for the sake of the people. Or your life is just of this kind. Indeed, the tree suffers with its head intense heat, [while] it relieves by [its] shade the fatigue of those that resort to it

Second—

Holding the power of punishment (*danda*) you restrain those that have started on the wrong way, settle disputes [and] contribute to protection. Let there be kinsmen forsooth, when riches are abundant, but in you is consummated the duty of a relative for the subjects

राजा—एते क्लृप्तमनसा पुनर्नवीकृता स्म । (परिक्लामति)

प्रतीहारी—एते अहिणवसम्मज्जणसंघिगीओ सण्णिहिदहोमधेण् अग्गिसरणा-
३ ल्हिन्दो । आरुहदु देवो । [एण अभिनवसमार्जनमश्रीक सनिहितहोमधेयुरसि-
सरणालिन्द । आगेहलु देव ।]

राजा—(आरुह्य पवित्रनासावल्मी तिष्ठति) क्षेत्रवति, किमुदिश्य भगवता
६ काव्येन मत्सकागमृषयः प्रेषिताः स्युः ।

किं तावद् प्रतिनामुपोहनपत्तां विप्रैस्तपो दृषितं
धर्मारण्यचरेषु केचिदुन प्राणिष्वमञ्चेष्टितम् ।
आहोस्वित् प्रसवो ममापन्नरितेर्विष्टम्भितो वीरुधा-
मित्यारुहवद्भुप्रतर्कपपरिच्छेदाकुलं मे मन ॥ ९ ॥

प्रतीहारी—सुचरिणन्दिणो इमीओ देव समाजइदुं आभेदसि त्केमि ।
['सुचरितनन्दिन ष्यपो देव सभाजयित्तुमागता इति तर्कयामि ।]

King—Here, worried in mind we are again made fresh (*Water round*)

Door-Keeper—Here is the elevated verandah (*colndah*) of the fire-chamber, which is possessed of splendour owing to its being recently swept [and] which has the sacrificial cow near [it.] May your majesty ascend

King—(*Ascending, stands leaning on the shoulders of the attendant*) Vetravati, with reference to what may the ascetics have been sent to me by his holiness Kāśyapa ?

Is it, indeed, that the poeance of [ascetics], who have taken a vow and have developed austerities, has been marred by obstacles ? Or has somebody acted wickedly towards animals moving in the religious forest ? Or is the produce of creepers stopped owing to my misdeeds ? My mind, in which many doubts have thus arisen, is distressed owing to indecision

Door-Keeper—I conjecture that pleased with [your] good deeds, the sages have come to congratulate your majesty.

१ 'तत्रभवता' म. २ सुभरिदाहिणन्दिणो (सुचरिताभिनन्दिन) म.

३ 'सभाजंहुं (सभाजयित्तुम्)' म.

३ (तत प्रविशन्ति गौतमीसहिता शकुन्तला पुरस्कृत्य मुनयः ।
पुरथैषा कञ्चुकी पुरोहितश्च)

कञ्चुकी—इत इतो भवन्तः ।

६ शार्ङ्गरव—शारद्वत,

महाभाग कामं नरपतिरभिन्नस्थितिरसौ^१
न कश्चिद् वर्णानामप्यमपकृष्टोऽपि भजते ।
तथापीदं शश्वत्परिचितविविक्तेन मनसा
जनाकीर्णं मन्ये हुतवहपरीत गृहमीव ॥ १० ॥

शारद्वत—स्याने^२ भवान् पुरप्रवेशादित्यमृतं सृत्त । अहमपि

अभ्यक्तमिव स्नात शुचिरशुचिमिव प्रबुद्ध इव सुप्तम् ।

यद्धमिव स्वैरगतिर्जनमिह सुखसङ्गिनमवैमि ॥ ११ ॥

शकुन्तला—(निमित्त सूचयित्वा) अम्महे, किं मे वामेदं गणन विष्कुरदि ।

[अहो, 'किं मे वामेतरन्नयन विष्कुरति^३ ।]

(Then enter sages, accompanied by Guṭami, placing Sakuntalā in front, and before these the chamberlain and the preceptor)

Chamberlain—This way, this way [may] your honours [come]

Śārṅgarava—Śāradvata,

Granted that this glorious king never swerves from his duty, [and that] not one, even though the lowest, among the classes, resorts to the wrong path. Nevertheless with my mind perpetually accustomed to solitude I regard this [place], swarmed with men, as a house enveloped in fire

10

Śāradvata—Rightly have you become thus since entering the city I also,

Regard the people here, who are addicted to pleasure, as one who has had his bath [regards] the anointed, as one who is pure the impure, as one who is awake the sleeping, as one whose movements are free the bound

11

Śakuntalā—(Suggesting an omen) Oh! Why does my eye other than the left [that is, the right] throb?

१ 'अहो' न. २ 'जाने' न ३ 'किं ति (किमिति)' म. ४ 'विशरेदि (विकरोति)' म.

३ गौतमी—जादे, पडिहदं भमद्दल । मुहाडं दे भत्तुकुलदेवदाभो वितरन्दु ।
 [जाते, प्रतिद्वतममद्दलम् । शुभानि^१ ते भर्तुकुलदेवता वितरन्दु । (परिक्तामति)
 पुरोहित—(राजान निदिदय) भो भोस्तपस्विन , असावत्रभवान् वर्णा-
 ६ श्रमाणा रक्षिता प्रागेव मुक्तामनो व प्रतिपालयति । पश्यतेनम् ।

शाङ्गैरव—भो महाब्राह्मण, काममेतदभिनन्दनीयं तथापि वयमत्र मन्वस्थाः । कुतः ।

भवन्ति नम्रास्तरवः फलागमै-

र्नवान्द्रुमिर्दूरविलम्बिनो घनाः ।

अनुद्धताः सत्पुरुषाः समृद्धिभिः

स्वभाव एवैप परोपकारिणाम् ॥ १२ ॥

प्रतीहारी—देव, पसण्णमुद्दवण्णा घीसन्ति । जानामि विस्मदकज्जा इसीओ ।

[देव, प्रमत्तमुखवर्णा दृश्यन्ते । जानामि विश्रब्धकार्या ऋषयः ।]

३ राजा—(शकुन्तला दृष्ट्वा) अथात्रभवती ।

का स्विद्वगुण्डनवती नातिपरिस्फुटशरीरलावण्या ।

मध्ये तपोधनानां किललयमिव पाण्डुपत्राणाम् ॥ १३ ॥

Gautamī—Child, averted [be] the evil May the deities of your husband's family bestow on you blessings

Preceptor—O ye ascetics, here his majesty, the protector of the classes and the orders, is awaiting you, having quitted his seat even beforehand Behold him

Sārṅgarava—O great Brāhman, true (*kāman*), this is commendable, yet we are indifferent in this matter. Why ?

Trees become bent on account of the rising fruit.

Clouds hang a long way down owing to fresh waters.

Good men become the reverse of arrogant by riches. This

is the very nature of the benefactors of others 12

Door-Keeper—Your majesty, [the sages] appear to have cheerful complexion (*mukhavarṇah*) I conclude there is a business inspiring confidence

King—(*Seeing Sakuntalā*) Then this noble lady—

Who could she be, 'possessed of a veil and with the loveliness of her [body] not fully manifested, [standing] among the ascetics like a tender sprout among pale leaves ? 13

प्रतीहारी—देव, कुतूहलगम्भो ण मे तन्नो पसरदि । ण दसणीआ उण से आकिदी लम्पणीअदि । [देव 'कुतूहलगम्भो न मे तर्क प्रसरति । ननु दर्शनीया ३ पुनरस्या आकृतिलक्षणे ।]

राजा—भवतु । अनिर्वर्णनीय परकलत्रम् ।

शकुन्तला—(हस्तमुरसि कृत्वा । आत्मगतम्) द्विभ्रम, किं एव्व वेवमि । ६ भग्जउत्तस्य भाव ओहारिअ धीर दाव होहि । [हृदय, किमेव वेपसे । आर्य-पुत्रस्य भावमवधार्य धीर तावद् भव ।]

पुराहित—(पुरो गत्वा) एते विधिवद्विधास्तपस्विन । कथिदेवामुप १ प्यायसदेश । त देव ओवुमहँति ।

राजा—अनदितोऽस्मि ।

ऋषय—(हस्तानुद्यम्य) विजयस्य राजन् ।

१२ राजा—सर्वानभिवादये ।

ऋषय—इष्टेन युजस्व

Door-Keeper—Your majesty, my conjecture, pregnant with curiosity, does not work. But her form, indeed (*nannu*), appears lovely.

King—Let it be. The wife of another ought not to be minutely (*nir*) observed.

Sakuntalā—(*Placing her hand on her bosom. To herself*) Heart, why do you thus tremble? Considering the affection of my noble lord, just be patient.

Preceptor—Here are the ascetics, worshipped according to the form [There is] some message from their preceptor. It behoves your majesty to listen to it.

King—I am attentive.

Sages—(*Raising up their hands*) Be victorious, king!

King—I salute [you] all.

Sages—Be united with your desired object.

१ 'गम्भोपहिदो (गर्भोपहित)' न, '(गर्भं प्रहित)' क, 'गम्भो पडि-हिदो (गर्भं प्रतिहित)' च. २ 'भावय ओहारिअ अधीर (भावयमवधार्य अधीर)' म.

राजा—अपि निर्विघ्नतपसो मुनय ।

३ ऋषयः—

कुतो धर्मक्रियाविघ्न सतां रक्षितरि त्वयि ।

तमस्तपति धर्माशी कथमाधिभेविष्यति ॥ १४ ॥

६ राजा—अर्थवान् खलु मे राजशब्द । अथ भगवान् लोकादुग्रहाय कुण्ठी काश्यप ।

१ 'शाङ्करव'—स्वाधीनकुशला मिष्टिमन्त* । स भवन्तमनामयप्रश्नपूर्वकमिदमाह ।

९ राजा—किमाज्ञापयति भगवान् ।

शाङ्करव —यन्मिथ-समयादिमा मदीयां दुहितरं भवानुपायंस्त तन्मया प्रीति-
मता युषयोरनुज्ञातम् । कुत ।

त्वमर्हतां प्राग्रसरः स्मृतोऽसि नः३

शकुन्तला मूर्तिमती च सत्क्रिया ।

समानयंस्तुल्यगुणं वधूवरं

द्विरस्य वाच्यं न गतः प्रजापति ॥ १५ ॥

King—Have the sages their penance free from obstacles ?

Sages—

Whence can there be an obstacle to the religious practices of the good, when you are the protector ? How can darkness appear when the sun shines ?

14

King—My title, Rājan, has, indeed, become significant. Now, is his holiness Kāśyapa doing well, to favour the world ?

Śārngarava—Persons of supernatural powers have their well-being in their power. He, with the previous inquiry regarding your health, says this to you.

King—What does his holiness command ?

Śārngarava—That by mutual agreement you married this daughter of mine—that [your action] has been approved of by me who love you both. Why ?

You are known to us as the foremost of the worthy; and Śakuntalā is honour incarnate. Bringing together a bride and a bride-groom of equal merits, Brahmā has after a long time not incurred censure

15

तदिदानीमापन्नसखा प्रतिहृष्टता सहधर्मचरणायेति ।

गौतमी—अज्ज, किंपि वत्तुकामग्नि । ण मे वअणावसरो अत्थि । कहंति ।

णावेकिससो गुरुअणो इमाइ ण तुए वि पुच्छिदो बन्धू ।

एककस्स च चरिए किं भणत्तु एक एकस्स ॥ १६ ॥

[आर्य, किमपि वत्तुकामास्मि । न मे 'वचनावसरो'ऽस्ति । कथमिति

'नावेक्षितो गुरुजनोऽनया न त्वयापि' पृथो बन्धु ।

३ 'एककस्य च चरिते किं भणत्तेक एकस्य ॥]

शकुन्तला—(आत्मगतम्) किं णु वत्तु अज्जदत्तो भणादि । [किं तु खल्वार्यपुत्रो भणति ।]

६ राजा—किमिदमुपन्यस्तम् ।

शकुन्तला—(आत्मगतम्) पत्न्यो वत्तु यअणोवणासो । [पावक खलु भवनीपन्यास ।]

१ शार्ङ्गरव—कथमिदं नाम । भवन्त एव सुतरा लोकवृत्तान्तनिष्णाताः ।

Therefore, now let her, who is quick with child, be received for the joint discharge of religious duties

Gautamī—Honoured Sir, I am desirous of saying something there is [however] no scope for my words How so ?

[Her] elders were not regarded by her; nor were [her] kinsmen consulted by you too And in a matter done singly by each, what should another say to either ? 16

Śakuntalā—What may, indeed, my noble lord say ?

King—What is this brought before [me]

Śakuntalā—The import of his words is fire, indeed !

Śārṅgarava—How, indeed, is this ? You yourself are exceedingly well acquainted with the ways of the world

१ 'वअणावसासो (वचनावकाश)' म २ 'णावेकिससो (नावेक्षित)' म.

३ 'हु पुच्छिदो अ बन्धुअणो (खलु पृथश्च बन्धुजन)' न. ४ 'एकक एव (एककमेव)' य, 'एककमे व्व (परस्परस्मिन्नेव) न, 'एककम एव किदे (एककम एव कृते)' म. ५ 'भणामि कि एकमेकस्स (भणामि किमेकमेकस्य) म-क.

सतीमपि शक्तिकुलैकसंश्रयां
जनोऽन्यथा भर्तृमतीं विशङ्कते ।

अतः सतीमे परिणेतु रियते

'तदप्रियापि प्रमदा स्वधन्वुभिः ॥ १७ ॥

राजा—किं चात्रभवती मया परिणीतपूर्वा ।

शकुन्तला—(सविपादम् । आत्मगतम्) हिअत्रं, सपद दे आसद्दा । [हृदय,

३ 'साप्रत त आसद्दा ।]

शार्ङ्गरवः—

किं कृतकार्यद्वेषो घर्म प्रति विमुखता कृतावहा ।

६ राजा—कृतोऽयमसत्कल्पनाप्रश्नः ।

शार्ङ्गरवः—

मूर्च्छन्त्यमी विकारो प्रायेणैश्वर्यमत्सेषु ॥ १८ ॥

राजा—विशेषेणाधिकितोऽस्मि ।

People suspect a married woman, whose only resort is her kinsmen's house, to be otherwise [i. e. unchaste], though [she is] chaste Hence a woman is desired by her kinsmen to be near her husband, though not dear to him.

17

King—And was this lady married by me before ?

S'akuntalā—(*Sorrowfully. To herself*) Heart, right 'was your apprehension

Śārngarava—

Is it dislike to a deed done, [or] aversion towards 'duty, [or] wilful or deliberate (*kṛta*) misdeed ?

King—Why this inquiry [prompted] 'by a false supposition ?

Śārngarava—

These aberrations or mental disorders, generally take effect in those who are intoxicated with power

18

King—I 'am grossly censured.

१ 'प्रियाप्रिया वा' न; 'तदुज्जितापि' म २ 'सपद उद्दा (-साप्रतमुचिता)' म. ३ 'कार्यद्वेषो' प्रति विमुखनोत्रिवा राज्ञः' व; 'कार्यद्वेषाद्धर्म प्रति विमुखता कृता 'राज्ञः' 'क. ४ 'कृतावहा' म

गौतमी—जादे, मुहुतभ मा लज्ज । अवणइस्स दाव दे ओउण्ण । तदो
३ धुमं भद्रा अहिजाणिस्सदि । [जाते, मुहुतं मा लज्जस्व । अपनेष्यामि तावत्
तेऽवगुण्ठनम् । ततस्त्वा भर्ताभिज्ञास्यति ।] (यथोक्त करोति)

राजा—(शकुन्तला निर्वर्ण्य । आत्मगतम्)

इदमुपनतमेवं रूपमक्लिष्टकान्ति

प्रथमपरिमृहीत स्यान्न वेत्यव्यवस्यन् ।

भ्रमर इव विभाते कुन्दमन्तस्तुपार

न^१ सुखं सपदि भोक्तु नैव शक्तोमि हानुम् ॥ १९ ॥

(विचारयन् स्थित)

प्रतीहारी—(स्वगतम्) अहो धम्मावेनिखदा भट्टिणो । ईदिस णाम
३ सुहोवणद ह्व देनिखभ को अण्णो विआरेदि । (स्वगतम्^२) अहो धमपिक्षिता
महं । ईदश नाम सुखोपनत हप द्दुआ कोऽण्णो विचारयति ।]

शाङ्करव—भो राजन्, किमिति जोषमास्यते ।

६ राजा—भोस्तपोधना, चिन्तयन्नपि न खलु स्वीकरणमत्रभवत्या स्मरामि ।

Gautami—Child, for a moment be not bashful I shall just remove your veil. Then your husband will recognise you. (Does as said)

King—*Minutely observing Śakuntalā To himself*)

Not deciding whether this form of unimpaired beauty, which is thus presented [to me] was or was not accepted [by me in marriage] before, I am, indeed, neither able, all of a sudden, to enjoy nor to abandon [it], like a bee at the break of day the Kunda flower with due inside 18

(Remains reflecting)

Door-keeper—(*To herself*) Oh ! [Our] Master's regard for righteousness ! Who else, indeed will deliberate on seeing such beauty [thus] easily brought ?

Śārngarava—O king, why is it that you sit silent ?

King—O ascetic though thinking [about it], I do not really recollect having accepted this lady [in marriage]

१ 'वेति व्यस्यन्' न २ 'न च खलु परिभोक्तु' च-न-म-फ. ३ नास्तीय नाप्योक्ति. च-म-फ-पुस्तकेषु । म-पुस्तकं तु 'जनान्तिकम्' इति पठति

तत् कथमिमामभिव्यक्तमस्त्वलक्षणा प्रत्यामान 'क्षेत्रिणमाशङ्कमान' प्रतिपत्स्ये ।
शकुन्तला—(अपवार्य) अज्जस्म परिणए एव्व सदेहो । कुतो दाणिं मे
१ दूराहिरोहिणी आसा । [(अपवार्य) आर्यस्य परिणय एव सदेहः कुत इदानीं
मे दूराधिरोहिण्याशा ।]

शार्ङ्गरव—मा तावत् ।

'कृताभिमर्शमनुमन्यमान
सुतां त्वया नाम मुनिर्विमान्य' ।
मुष्टं प्रतिग्राहयता स्वभर्थ
पात्रीकृतो दस्युरिवास्ति येन ॥ २० ॥

शारङ्गत—शार्ङ्गरव, विरम त्वमिदानीम् । शकुन्तले, वक्तव्यमुक्तमस्माभिः ।
सोऽयमत्रभवानेवमाह । दीवतामस्मै प्रत्ययप्रतिवचनम् ।

३ शकुन्तला—(अपवार्य) इम अवत्थन्तर गदे तारिसे अणुरए किं वा
सुमराविदेण । अत्ता दाणिं मे सोअणीओ ति ववसिदं एद । (प्रकाशम्)

How, then, shall I, who suspect myself to be [merely] a nomi-
nal husband to her, who bears evident signs of pregnancy,
accept [her] ?

S'akuntalā—(*Aside*) The noble Sir has doubts as regard the
marrisge itself (*eva*). Whence now my high-soaring hope /

Śārngarava—Certainly (*tāvat*) do not [accept her] !

Rightly does the sage, who approves of his daughter,
who is outraged, deserve to be disrespected by you—[the
sage] who, making [you] accept his own property, that
was stolen, has rendered you, like a robber, a worthy
recipient [of it] !

Śāradvata—Śārngaravata, stop you now. Śakuntalā, we have
said what was to be said Here his majesty says so. Let a
convincing reply be given him.

S'akuntalā—(*Aside*) Affection of that kind having gone to
this changed state, what possibly [can be gained] by reminding ?
My own self has now to be lamented—this is settled here.
(*Aloud*) My noble lord—(*When half said*) When now the

अङ्गवत्, (अर्घोक्ते) सशब्दे दाणि परिणए ण एसो समुदाआरो । पौरव,
 ६ जुत णाम दे तह पुरा अस्समपदे सहापुत्ताणहिअअ इम जण समअपुव्व
 पवारिअ सपद ईदिनेहि अन्खरेहि पघाव्विखुदु । [('अपवार्य') इदमवस्था-
 न्तरं गते तादृशेऽनुरागे किं वा स्मारितेन । आत्मेदानीं मे 'शोचनीय इति व्यव-
 ९ सिचमेतत् । (प्रकाशम्) आर्यपुत्र, (अर्घोक्ते) सशयित इदानीं परिणये' नैव
 समुदाचार । पौरव, 'युक्त' नाम ते तथा पुराश्रमपदे स्वभावोत्तानहृदयमिम जन
 समपपूर्वं प्रतार्य साप्रवमीदृशैरक्षौ. प्रत्याचष्टुम् ।]

१२ राजा—(कर्णो विधाय) शान्त पापम् ।

व्यपदेशमात्रिलयितुं किमीहसे जनमिमं च पातयितुम् ।

कुञ्जफेन सिन्धु. प्रसन्नमग्मस्तद्वतर्हं च ॥ २१ ॥

शाकुन्तला—होदु । जइ परमत्वतो परपरिगहसद्दिणा तुए एव्व पउत्त ता
 अदिण्णाणेन इमिणा तुए आसद्द अबणइत्तं । [भवतु । यदि परमार्थत 'पर-
 ३ रिगहसद्दिना त्वैव 'प्रवृत्त तदभिज्ञानेमानेन तवासाक्षामपनेभ्यामि ।]

राजा—चदार.^१ कल्प ।

marriage is doubted, this is not the proper form Paru's descen-
 dant! Is it indeed, proper for you, having formerly in that
 way deceived this person, naturally open-minded, after an agree-
 ment in the hermitage, to repudiate her now with such words?

King—(*Shutting the ears*) [May] sin [be] averted !

Why do you seek to sully your family and to degrade
 this person [viz myself], like a river, dashing against
 its banks, does to render turbid [its] lucid water and to
 fell the tree on the bank ?

21

S'akuntalā—Let [it] be If really suspecting me to be the
 wife of another, you are acting in this way, then by this token
 of recognition, I shall remove your suspicion

King—An excellent idea !

१ 'स्वगतम्' म, २ 'सोदृणीओ (वीचनीय.)' इत्यपि पाठः. ३ नास्येतत्
 न-म-पुस्तकयोः ४ 'न जुत न (न युक्तम्)' ख-न. ५ 'पर' इत्येतमास्ति म-
 पुस्तके ६ 'वत्तुं (वन्दु)' इत्यधिकमित् प्राह न-पुस्तके. ७ 'चदारम्' म.

शकुन्तला—(मुद्रास्थानं परामृश्य) हृत्ती हृत्ती । अङ्गुलीअअसुण्णा मे
६ अङ्गुली । [हा फिक् हा धिक् । अङ्गुलीअकशून्या मेऽङ्गुलिः ।] (सविषाद
गौतमीमुखमवेक्षते)

गौतमी—शृणुं दे सबकावदारब्धन्तरे सचीतिर्यसलिल वन्दमाणाए पव्भट्ट
९ अङ्गुलीअअं । [नून तं शक्रावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमानायाः
प्रथष्टमङ्गुलीयकम् ।]

राजा—(सस्मितम्) इदं तत् प्रत्युत्पन्नमति खैणमिति यदुच्यते ।

१२ शकुन्तला—एत्थ दाव विहिणा दसिदं पडुत्तणं । अवरं दे कहिस्स । [अत्र
तावद् विधिना दर्शितं प्रभुत्वम् । अपरं ते कथयिष्यामि ।]

राजा—श्रोतव्यमिदानीं सवृत्तम् ।

१५ शकुन्तला—णं एकस्मिं दिग्घे वेदसल्लदामण्डवे णल्लिणीपत्तभाअणगअ
उअअ लुह इत्थे सण्णिहिदं आसि । [नन्वेकस्मिन् दिग्घे वेदसल्लतामण्डवे
नल्लिणीपत्रभाअणगतमुदकं तव इस्ते संनिहितमासीत् ।]

१८ राजा—शृणुमस्तावत् ।

S'akuntalā—(*Feeling at the place of the ring*) Oh, alas ! oh, alas !
Vain of the ring is my finger. (*Looks at Gautamī with sorrow*)

Gautamī—In all probability (*nānam*) your ring slipped as you were doing obeisance to the water of the Śacīrītha within Śakrāvataāra.

King—This is what is called, 'Women are ready-witted'

S'akuntalā—Here of course (*ūvat*) fate has shown its sovereignty I shall tell you another [thing]

King—[It] has now become a thing to be heard !

S'akuntalā—Well, on one day in the bower of the vetnaa creepers, water, lying in a lotus-leaf-veasel, was present in your hand—

King—[We] are listening, certainly (*ūvat*)

शकुन्तला—तवस्वर्णं सो मे पुत्रदिदो दीर्घपङ्गो नाम मिमपोदभो उव-
 द्विदो । तृण अथ दाव पदमं पिअउ सि अणुअम्पिणा उवन्छन्दिदो उअएण ।
 २१ ण उण दे अपरिचआदो इत्यन्भास उवगदो । पच्छा तस्सि एव्व मए गहिदे
 छल्ले णेण विदो पणभो । तदा तुम इत्थं पहसिदो सि । सव्वो सगन्धेसु
 विस्मसिदि । दुवेदि तुत्त आरण्णात्ति । [तस्सिण स मे 'पुत्रदत्तको दीर्घपङ्गो
 २४ नाम मृगपोतक उपस्थित । त्वयाय तावत् प्रथमं पितृत्वानुक्रमिनोपच्छन्दित
 उदकेन । न पुनस्तेऽपरिचयाद्दस्ताभ्यासमुपगत । पश्चात् तस्मिन्नेव मया गृहीते
 छल्लेऽनेन कृतं प्रणय । तदा त्वमित्थं प्रहसितोऽसि । सर्वं सगन्धेषु विश्वसिति
 २७ द्वावपि 'युवामारण्यकाविति ।]

राजा—एवमादिभिरात्मकार्यंनिवर्तिनानामउत्तमयवाङ्मधुभिराकृष्यन्ते विषयिण ।

३० गौतमी—महामाअ, ण अरुहसि एव्व मन्तिदु । तवोवणसव्वद्धिदो अणमिण्णो
 अअ जणो कइदवस्स । [महाभाग, नार्हस्येव मन्त्रयित्तुम् । तत्रोवनसवर्धितोऽ-
 नभिज्ञोऽयं जन केतवस्य ।]

३३ राजा—तापसवृदे,

Sakuntala—At that moment that young deer, my adopted
 child, Dirghapānga named, arrived He was coaxed with water
 by you, who took pity [on him] with the words (171) 'Let
 him just drink first.' But through unfamiliarity he did not
 approach the vicinity of your hand Afterwards when the same
 water was taken by me, he made love [to it] Then, you thus
 laughed : e said in joke, 'All confide in [their] relatives Both
 of you are foresters'

King—Voluptuaries are allured by such and other honeyed
 words, full of falsehood, of women, who [seek to] accomplish
 their own purpose

Gautami—Noble Sir, it behoves you not to say so Brought
 up in a penancegrove this person is unacquainted with deceit.

King—Old ascetic woman,

१ 'किदमपुत्रो (कृतकपुत्रक)' म. २ 'एत्थ (अत्र)' घ-न-म-क.

३ 'निवर्तिनीनाम्' घ ४ 'अवृषवाङ्मधुधाराभि' म

स्त्रीणामशिक्षितपटुत्वममानुपीषु
 संदृश्यते किमुत याः प्रतिबोधवत्यः ।
 प्रागन्तरिक्षगमनात् स्वमपत्यजात-
 मर्न्यैर्द्विजैः परभृता खलु पोषयन्ति ॥ २२ ॥

शकुन्तला—(सरोषम्) अणञ्ज, अत्तणो द्विअभाणुमाणेण पेक्खसि ।
 को दाग्गि अण्णो धम्मकञ्चुअप्पवेसिणो तिणच्छण्णकूबोधमत्स तव अणुकिदि
 ३ पडिबज्जिजस्सदि । [(सरोषम्) अनार्य, आत्मनो हृदयानुमानेन पश्यसि । क
 इदानीमन्यो धर्मकञ्चुकप्रवेगिनस्त्रणच्छन्नकूपोषमस्य तवावुक्कृतिं प्रतिपत्स्यते ।]

राजा—(आत्मगतम्) सदिग्धवुद्धिं मा कुर्वन्नकैतव इवास्याः कोपो
 ६ लक्ष्यते । तथा त्वनया

मद्येव विस्मरणदारुणचिन्तवृत्तौ
 वृत्तं रह प्रणयमप्रतिपद्यमाने ।
 भेदाद् भ्रुवोः कुटिलयोरतिलोहिताक्ष्या
 भर्त्सं शरास्तनमिवातिरुषा स्मरस्य ॥ २३ ॥

Untaught cleverness of women is seen [even] among
 females other than human ! What then [of] those who
 are possessed of reason ? Indeed, the female cuckoo gets
 their young ones reared by other birds, before they [are
 able to] fly in the sky. 22

S'akuntalā—(*Angrily*) Ignoble man, you judge by the mea-
 sure of your own heart Who else now will undertake to imitate
 you, who wearing [lit. entering] the cloak of virtue, resemble a
 well, covered up with grass ?

King—(*To himself*) Rendering me of doubtful mind, her anger
 appears like one free from fraud For by her

Whose eyes are extremely red, the bow of Kāma is as
 though, in great anger, snapped asunder at me myself
 owing to the knitting of her curved eye-brows—[me] whose
 mental attitude is [according to her] dreadful owing to
 forgetfulness [and] who am not acknowledging the affec-
 tion that developed in secret 23

(सप्रकाशम्) भद्रे, प्रथितं दुष्यन्तस्य चरितम् । तथापीद न लक्ष्यते ।

शकुन्तला—सुदु दत्त अत सच्छन्दैर्वाग्निं किर्दधि जा अह इमस्त पुरु-

३ वस्यद्यण मुहमहुणो द्विभविस्स हृत्थन्मास उवगदा । [सुदु तावदन
स्वच्छन्दचारिणी कृतास्मि यादमस्य पुरुवंशेप्रत्ययेन मुल्लमधोर्हृदयवियस्य हस्ता-
भ्याशमुपगता ।] (पठान्तेन मुखमाकृत्य रोदिति ।)

६ शार्ङ्गरेव.—इत्यमात्मकृतमप्रतिहृतं चापल देहति ।

अत परीक्ष्य कर्तव्य विशेषात् संगतं रदः ।

अशातहृदयेष्वेव वैरीभवांस्तौ हृदम् ॥ २४ ॥

राजा—अयि भो, किमत्रमवतीप्रत्यपादेवास्मान् संश्रुतदोषाक्षी क्षिणुय ।

शार्ङ्गरेव—(सात्पम) श्रुत मवद्विरधरोत्तरम् ।

आ जन्मन शाठ्यमदिक्षितो य-

स्तस्याप्रमाणं ध्वनं जनस्य ।

(*Aloud*) Good lady! Dusyanta's life is well known Yet this is not seen [in it]

S'akuntalā—Well, indeed (*Uraah*), have I been made here a woman of wanton behaviour-[I] who, through confidence in Puru's race went near ('upa) the vicinity (*Abhyāśah*) of the hands [I.e. fell within the clutches] of him, who possesses honey in his mouth [but] poison in his heart (*Wleaps, covering her face with the skirt of her igrment*)

Sārṅgarava—Thus self-committed rashness, when not checked, burns

Therefore, a union, especially [when effected] in private, should be formed after careful examination.

Friendship towards those, whose hearts are unknown, thus turns into hostility.

२३

King—Ho! Ho! Why do you, by merely trusting this lady, pierce us with words that involve censure?

Sārṅgarava—(*With scorn*) Have you heard the inversion of the proper order of things?

The statement of a person, who from his birth has never learnt deceit, is without authority! Let those,

१ 'लक्षये' न-य, २ 'द्विभविस्स (हृदयस्थिते) ध्वनं, 'द्विभक्त्य (हृदयस्य)' सं. ३ 'प्रतिहृतम्' न-म. ४ 'संश्रुतदोषैः' य, 'संश्रुतदोषाक्षरेण' म.

परासिसंधानमधीयते वै^१-

विद्योति ते सन्तु किलाप्तवाच ॥ २५ ॥

राजा—भोः सत्यवादिन, अभ्युपगत तावदस्माभिरेवम् । किं पुनरिमामति-
संधाय लभ्यते ।

३ शार्ङ्गरवः—विनिपातः ।

राजा—विनिपात पौरुषैः प्राच्यंत इति न^२ श्रेयम् ।

शारद्वत—शार्ङ्गरव, ^३किमुत्तरण । अतुष्टितो गुरो सदेव । प्रतिनिवर्तमिहे
६ वयम् । (राजानं प्रति)

तदेवा भवतः ^१पत्नी त्यज वनां गृहाण वा ।

उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी ॥ २६ ॥

गौतमि, गच्छामतः । (प्रस्थिता)

शकुन्तला—कहं इमिणा किद्वेण विप्रलब्धं हि । तुझे वि म परिचमह ।

३ [कथमनेन कितवेन विप्रलब्धास्मि । यूयमपि मां परित्यजय ।] (अनुप्रतिष्ठते)

गौतमी—(स्थित्वा) वच्छ सद्गरव, अणुगच्छति इव वसु णो कश्चपरि-

verily, by whom the deceiving of others is studied as a
science, be of authoritative words !

25

King—O truth-teller, we for a time admit this. What, however
(*punar*), is to be gained by having deceived her ?

Śārngarava—Downfall !

King—That downfall is sought after by Paru's descendants is
not credible

Śāradvata—Śārngarava, what [is the use] of replying ? The
preceptor's command has been executed. We shall return (*To
the King*)

Here then is your wife. Abandon her or accept. For,
authority over the wife is admitted to be all-extending. 26

Gautamī ! Go ahead. (*They start*)

S'akuntalā—How [completely] have I been deceived by this
villain ! Do you also forsake me ? (*Starts after*)

Gautamī—(*Stopping*) O child Śārngarava, here Sakuntalā,

देविणी सरन्दला । पचादेसपरसे भक्तुणि किं वा मे पुत्तिआ करेदु
६ [(स्मित्वा) वत्स शार्ङ्गरव, अतुगच्छवीप रन्तु न. करुणपरिदेविनी शकुन्तला ।
प्रत्यादेशपरसे भर्तारि किं वा मे पुत्रिका करोतु ।]

शार्ङ्गरव — (सरोप निवृत्य) किं पुरोमाने स्वातन्त्र्यमवलम्बसे ।

९ (शकुन्तला भीता वेपते)

शार्ङ्गरव — शकुन्तले,

यदि यथा वदति क्षितिपम्नथा

त्वमसि किं पितुरुत्कुलया त्वया ।

अथ तु वेत्ति शुचिं व्रतमात्मन

पत्तिकुले तत्र दास्यमपि क्षमम् ॥ २७ ॥

विष्ट । साधयामो वयम् ।

राजा—भोस्तपस्विन्, किमत्रभवती विप्रलम्बसे ।

कुमुदाम्येष शशाङ्क सविता बोधयति पङ्कजान्येव ।

घशिना हि परपरिग्रहसंश्लेषपराद्मुरी वृत्ति ॥ २८ ॥

weeping piteously, is following us What possibly can my poor
(*kā*) daughter do, when her husband is harsh in repudiation?

Śāringarava—(*T rning angrily*) Wanton girl, do you resort
to independence?

(*Sakuntalā trembles in fright*)

Śāringarava—*Sā*ntalā,

If you are as the king says, what has your father to
do with you who have transgressed the family? If, on
the other hand (*atha tv*), you know your own vow to be
pure, even slavery in the family of your husband is
sufficient for you.

[27

Stay We go.

King—O ascetic, why do you delude this lady?

The moon awakens the night-lotuses only, [and] the
sun the day-lotuses alone For, the disposition of those
who possess control [over their senses] is averse to
embracing another's wife

28

शाङ्करयः—यदा तु पूर्ववृत्तमन्यसद्वाद्धिस्मृतौ भवांस्तदा कथमधर्मभीह^१ ।

राजा—भवन्वमेवात्र गुरुलाघव^२ पृच्छामि ।

सूढ^३ स्यामहमेपा वा वदेन्मिल्येति संशये ।

दारत्यागी भवाभ्याहो परस्त्रीस्पर्शपांसुल. ॥ २९ ॥

पुरोहित—(विचार्य) यदि तावदेवं क्रियताम् ।

राजा—अदुगास्तु मां भवान्^४ ।

३ पुरोहित—अत्रमवती तावदा प्रमवादस्मद्गृहे तिष्ठतु । कृत इदमुच्यत इति चेत् । त्वं स्याद्युभिरादिष्टपूर्वं । प्रथममेव चक्रवर्तिन पुत्र जनविघ्नधीति । स चेन्मुनिदौहित्रस्तःक्षणोपपन्नो भविष्यति, अभिनन्य शुभ्रान्तमेना प्रवेश-
६ विष्यसि । विपर्यये तु पितुरस्या समीपनयनमवस्थितमेव ।

राजा—यथा गुरुभ्यो रोचते ।

पुरोहित—वत्से, अदुगच्छ माम् ।

Sārṅgarava—But when your majesty forgot what happened before owing to devotion to something else, then how could you be [said to be] apprehensive of sin ?

King—You yourself I ask [about] the superiority and inferiority [of courses of conduct] in this case

In the doubt as to whether I may be infatuated, or she may be telling a lie, shall I become the repudiator of my wife, or defiled by contact with another woman ? 29

Preceptor—(*Reflecting*) If then [this be your question], let [it] be done thus

King—May your honour instruct me.

Preceptor—Let this lady just stay in our house till delivery. If you ask why I say this, [I reply] you have been blessed [lit. addressed by way of prediction] by the sages that at the very first you will beget a son who will be a universal monarch. If that grandson of the sage be endowed with signs of that [universal monarch], you will, having congratulated her, cause her to enter your harem. But the reverse happening, taking her to her father is already settled

King—As pleases the worthy preceptor

Preceptor—Child, follow me.

१ 'अन्यासमात्' म. २ 'भीरता' म. ३ 'लाघवज्ञ' म. ४ 'पुरोहित' म.
५ 'उद्धिष्टः' व-न.

९ शकुन्तला—मभवदि वसुदे, देहि मे विवर । [भगवति वसुधे, देहि मे विवरम् ।] (रुदती प्रस्रियता । निष्क्रान्ता सह पुरोधसा तपस्विभिश्च)

(राजा शापव्यवहितस्मृति शकुन्तलागतमेव चिन्तयति)

१२ (नेपथ्ये ।) आश्चर्यम् ।

राजा—(आश्चर्यम्) किं नु खलु स्यात् ।

(प्रविश्य) पुरोहित —(अविस्मयम्) देव, अद्भूत खलु सवृत्तम् ।

१५ राजा—^३किमिव ।

पुरोहित —देव, परावृत्तेषु कण्वशिष्येषु

सा निन्दन्ती स्वानि भाग्यानि षाला

बाह्वक्षेपं कन्दितुं च प्रवृत्ता ।

राजा—किं च ।

पुरोहित—

स्त्रीसंस्थानं चाप्सरस्तीर्थमारा-

^२दुत्क्षिप्यैना ज्योतिरेकं जगाम ॥ ३० ॥

S'akuntalā—Divine earth, give me an opening (Starts weeping Goes out with the preceptor and the hermits)

(The king, whose remembrance is obscured by the curse, ponders over something connected with Śakuntalā herself)

(Behind the curtain) Wonder!

King—(Listening) What possibly (nu) may [it] be?

(Entering) **Preceptor**—(With amazement) Your majesty! A miraculous thing, indeed, has happened

King—What possibly?

Preceptor—Your majesty, when the pupils of Kanva had returned,

That young girl, upbraiding her fortunes, began to cry, tossing up her arms—

King—and what?

Preceptor—

And that very moment (ca-ca) a lustre, of the form of a woman, having lifted her up from afar, went towards the Apsarasīrtha

(सर्वे विस्मयं रूपयन्ति)

राजा—भगवन्, प्रागपि सोऽस्माभिरर्थः प्रत्यादिष्ट एव । किं वृथा सर्केण-
३ न्विष्यते । विश्राम्यतु भवान् ।

पुरोहितः—(विलोक्य) विजयस्व । (निष्क्रान्त)

राजा—वेत्रवति, पर्याकुलोऽस्मि । शयनमृमिमार्गमादेशय ।

६ प्रतीहारी—इदो इदो देवो । [इत इतो देवः ।] (प्रस्थिता)

राजा—(परिक्रम्य स्वगतम्)

कामं प्रत्यादिष्टां स्मरामि न परिश्रहं मुनेस्तनयाम् ।

बलवत्तु द्युमानं प्रत्याययतीव मे हृदयम् ॥ ३१ ॥

(निष्क्रान्ताः सर्वे)

इति पञ्चमोऽङ्कः

(*All gesticulate surprise*)

King—Revered Sir, even before, that object has already been repudiated by us Why is it being uselessly pursued by conjecture ? Let your reverence take rest.

Preceptor—(*Looking*) Be victorious. (*Goes out*)

King—Vetravati, I am uneasy Show the way to the bed-chamber

Door-Keeper—This way, this way [may] your majesty [proceed] (*Starts*)

King—(*Walking round To himself*)

Granted (*kāman*), I do not remember the repudiated sage's daughter [to be my] wife. But my heart, which is exceedingly aching, as though convinces [me].

31

(*All go out*)

END OF FIFTH ACT

पष्ठोऽङ्कः

(ततः प्रविशति नागरिक श्याल पश्चाद् चन्द्रपुरुषमादाय रक्षिणो च)

रक्षिणो—(ताडयित्वा) अले कुम्भीलभा, कहेहि कहि तुए एरो मणिव-
३ न्यणुक्खिणामहेए लभकीए अङ्गुलीअए शमाशादिए । [अरे कुम्भीरक,
कथय कुत्र 'त्वयैतन्मणिवन्धनोत्कीर्णनाम'घेय राजकीयमङ्गुलीयक समासादितम् ।]

पुरुष — ('भीतिं नाटयित्वा) पशीदन्ते भावमिदंशे । अहके ण हेदिशकम्मकाली ।
६ [प्रसीदन्तु भावमिथा । अह नेटदाकर्मकारी ।]

प्रथम — किं शोहणे प्रज्ञेति कलिअ रज्ज पडिगहे दिण्णे । [किं शोमनो
नाक्रम इति 'हृत्वा राज्ञा प्रतिग्रहो दत्त ।]

५ पुरुष.—मुणघ दाणिं । अहके शक्रावदालम्भन्तलवाशी धीवळे । [शृणुतेदानीम् ।
अह 'शक्रावताराभ्यन्तरवाशी धीवर ।]

द्वितीय—पाटचला, किं अहोहिं जादी पुन्ठिदा । [पाटधर, किमस्मा
१२ भिजाति पृथ ।]

Sixth ACT

(Then enters Śyāla, the City-Superintendent, and after him two
guards leading a man bound)

Guard—(Beating) O thief, say where you obtained this royal
ring, set with a gem and having the name engraved [on it]

Man—(Gesticulating fear) May your honours be pleased !
I am no doer of such an act

First—Is [it that this is] a gift presented by the king, con-
sidering [you to be] a worthy Brahmana ?

Man—Now listen I am a fisherman living within Śakrāvata's

Second—Robber was [your] caste asked by us ?

१ 'महामणीभामुले उक्खिणामाम्भले (महामणिभामुत्कीर्णनामाक्षरम्)'
इत्यपि पाठ २ 'णामहेअदिंभे (नामधेयादितम्)' म. ३ 'भीतिनाटितकेन'
घ-न-क. ४ 'कलिअ (कलयित्वा)' न. ५ 'शक्रावदालवाशी (शक्रावतारवाशी)'
म. ६ 'जादी पुन्ठिदा (जातिं पृथः)' घ.

श्याल—मअअ कहेदु सव्वं अणुअमेण । मा णं अन्तरा पडिअण्ह ।
[सूचक, कथयतु सर्वमतुक्रमेण । सैनमन्तरा प्रतिवधान ।]

१५ उर्मा—ज आवुत्ते आणवेदि । कहेहि । [यदावुत्त आज्ञापयति । कथय ।]

पुरुष—अहके जालुगालादीहि मच्छवन्धणोवाएहि कुटुम्बभरणं कलेमि ।
[अइ जालोद्गालादिभिर्मत्स्यवन्धनोपाये कुटुम्बभरणं करोमि ।]

१८ श्याल—(विहस्य) विसुद्वो दाणिं भात्रीवो । [विशुद्ध इदानीमात्रीव ।]

पुरुषः—भद्य । मा एव्व भण ।

शहजे किल जे विणिन्दिए ण हू वे कम्म विवज्जणीअए ।

पशुमालणकम्मदालुणे अणुकम्पामिदुए वि शोत्तिए ॥ १ ॥

[१ भर्तः । मैव भण ।]

सहज किल यद् विनिन्दितं न खलु तद् विवर्जनीयम् ।

३ पशुमारणकर्मदारुणोऽनुकम्पामृदुरपि^१ श्रोत्रियः ॥]

श्याल—तदो तदो । [ततस्ततः ।]

पुरुष—एक्कंदिश दिअशे खण्डशो लोहिअमच्छे मए कप्पिटे । जाव तस्स
६ उददन्मन्तले पेक्कामि दाव एशे लदणभाजुल अहुलीअअ वेक्खिअ । पच्छा

S'yāla—Sūcaka, let him tell all in order Do not stop him in the middle

Both—As your honour commands Tell [your story]

Man—I effect the maintenance of my family by nets, hooks and other contrivances of catching fish

S'yāla—(*Laughing*) A holy profession, certainly (*सिद्धं*)^१

Man—Master, say not so.

Which censured duty one is born to, that verily should not be abandoned, they say (*सिद्धं*). The learned Brāhmana, though soft with pity, is merciless [enough] in the business of killing the [sacrificial] animal. 1

S'yāla—then. [what] then.

Man—One day I cut a Rohita fish to pieces No sooner I looked into the inside of its belly than was seen this ring sparkling with the jewel Afterwards [while] showing [it] for its

अहंके शे विक्रयान् दशमन्ते गहिदे भावमिदोहि । मालेह वा मुखेह वा ।
अभ शे आमगुत्तन्ते । [एकस्मिन् दिवसे खण्डशो रोहितमत्स्यो मया
१ कल्पित यावत् तस्योदराभ्यन्तरे प्रेक्षे^१ तावदेतद् रत्नभासुरमङ्गुलीयक दृष्टम्^२ ।
पश्चादह तस्य विक्रयाय दर्शयन् गृहीतो भावभिर्भे । मारयत वा मुखत व ।
३ 'अयमस्यागमवृत्तान्त ।]

१२ दयाल—जाणुअ, विस्सगन्धी गोहादी मच्छबन्धो एव्व गिस्ससअं । अङ्गु-
लीअदसण शे विमरिसिदव्व । राअउल एव्व गच्छामो । [जानुक, विस्सगन्धी
१ 'गोधादी मत्स्यबन्ध एव नि सशयम् । अङ्गुलीयक^२ दर्शनमस्य विमर्शयितव्यम् ।

१५ रात्रकूलमेव गच्छाम ।]

रक्षिणो—तह । गच्छ अले गण्डिमेदअ । [तथा । गच्छ अरे^३ 'प्रन्थिभेदक ।]

(सर्वे परिक्रामन्ति)

१८ दयाल—सूअअ, इम पुरदुआरे अण्णमत्ता पडिआल्ह जाव इमं अङ्गुलीअअं
जहागमण भट्टिणो गिवदिअ तदो सासण पडिअच्छिअ गिअमामि । [सूअअ, इम
१ 'पुरद्वारेऽप्रमत्तो प्रतिपालयत यावदिदमङ्गुलीयक यथागमनं मर्जे निवेद्य तत शासन
२१ 'प्रतीष्य निष्क्रामामि ।]

sale I was arrested by your honours Kill me or release me
This is the story of its acquisition

Syāla—Jānuka ! Stinking of raw flesh, [this fellow] is un-
doubtedly a crocodile eating fish-catcher His acquisition of
[lit seeing] the ring must [however] be thought over To the
palace itself let us go

Both—Right Proceed, O catpuras

(All walk round)

Syāla—Sūcaka, guard this [man] carefully at the city-gate,
till, having reported to his majesty this ring as it came [to us]
and having received his command, I come out.

१ नास्तीद ध-न-म-फ-पुस्तकेषु २ 'देन्खिअ (दृष्टा)' न म. ३ 'इअ शे
आअदी (इयमस्यागति)' म ४ 'गोहादी (गोधाती)' ध, 'गोधादी (गोधादी)'
म. ५ 'अङ्गुलीअअ (अङ्गुलीयकम्)' म. ६ 'गण्डिमेदअ (गण्डिभेदक)' न,
'... (गण्डिभेदक)' म 'गोपुरदुआरे (गोपुरद्वारे)' न-म. ८ 'पडिअच्छिअ
(प्रतीष्य)' न, (प्रतिष्य)' म

उभौ—पविशद् आवुत्ते शामिपशादश । [प्रविशत्वावुत्तः स्वामिप्रसादाय ।]
(निष्क्रान्तः श्याल)

२४ प्रथमः— जाणुअ, चिलाअदि वसु आवुत्ते । (जाणुक, चिरायते खत्वावुत्त ।)

द्वितीयः—ण अचशलोवहूपणीआ लाआणे । [नन्ववसरोपसर्पणीया राजानः ।]

२७ प्रथम—जाणुअ, फुलन्ति मे इत्या इमश्श वहइण शुमण पियदु ।

[जाणुक, स्फुरतो मम हस्तावस्य भवस्य सुमनस पिनदुम् ।] (पुरुषं निर्दिशति)

पुरुष—ण अलुहदि भावे अकालणमालणे होदु । [नार्हति भावोऽकारणमारणे

३० मवितुम् ।]

द्वितीयः—(विलोक्य) एसे अद्दाण शामी पत्तहत्थे लाअशाणण पडिच्छिअ
इदोमुहे देकखीअदि । गिद्धवली भविदशसि शुणो मुह वा देविखदशसि ।

३३ [(विलोक्य) एष नौ स्वामी भवत्रहस्तो राजशासन प्रतीप्येतोमुखो दृश्यते ।
गृध्रवलिर्भविष्यसि, शुनो मुखं वा द्रक्ष्यति ।]

(प्रविश्य) श्याल—सअअ, मुखेदु एसो जालोअजीवी । उववण्णो वसु

Both— Let your honour enter to receive the Master's favour.
(*S'yāla goes out*)

First—Jānuka, his honour is, indeed, delaying

Second—Why, kings have to be approached at [their] leisure.

First—Jānuka, my hands itch to fasten the flowers of death
of this [man] (*Points to the man*)

Man—It behoves not your honour to become a slaughterer
without reason

Second—Here our master, letter in hand, having received the
royal command, is seen proceeding in [lit with his face towards]
this direction You will either be an offering to a vulture, or
you will see the mouth of a dog

(*Entering*) **S'yāla**—Let this fisherman be released [His

१ 'वज्जदश शुमणो (वध्यस्य सुमनस)' च-क; 'वज्जशुमणस (वध्यसुमनस)' मं.

२ 'अकालणमालण भाविदुं (अकारणमारण भावयितुम्)' न. ३ 'लेहपत्थे

गडिअ राअशाणण (लेखपत्रे पृहीत्वा राजशासनम्)' म ४ 'पडिच्छिअ

(प्रतीक्ष्य)' न.

३६ अहुलीअअस्र आअमो । [सूचक, मुख्यतामेव जालोपजीवी । उपपन्नं तत्र-
हुलीयकस्यागम ।]

सूचक.—जह आहुते भणादि । [यथायुतो भणति ।]

३७ द्वितीय—एषो जमशदण पडिणिअ पडिणियुत्ते । [एष यमशदन प्रविश्य
प्रतिनिवृत्त ।] (पुरुषं परिमुक्तबन्धन करोति)

पुरुष —(श्याल प्रणम्य) भद्रा, अह कीलियो मे आजीवे । [भर्त, अप^१
४२ कीदशे म आजीवः ।]

श्याल —एरो भट्टिणा अहुलीअअमुअस्रमिदो पसादो वि दाविदो । [एष
भद्राहुलीयकमृ-यप्रमित प्रसादोऽपि दापित ।] (पुरुषायार्थं प्रयच्छति)

४५ पुरुष —(सप्रणाम प्रतिवृत्ता) भद्रा, अणुगदिव द्वि । [भर्त, अनुगृही-
तोऽस्मि ।]

सूचक —एरो णाम अनुगहे जे श्लादो अवदालिअ हत्पिकन्धे पडिवाविदे ।

४८ एष नामानुग्रहो पच्छलादवतार्यं हस्तिस्कन्धे प्रतिष्ठापितः ।]

जानुक —आहुत्त, पालिदोशिय बहेदि । महलिहलदणेन तेण अहुलीअएण

account of] the acquisition of the ring is, indeed, reasonable.

SūcaKa—As your honour says

Second—Here, entering Yama's abode, [he] has returned.
(Makes the man free from bondage)

Man—(Bowing to Śyāla) Master, how is then my profession ?

Śyāla—Here his Majestic has ordered favour to be given,
equal to the price of the ring (Gives money to the man)

Man—(Accepting with a bow) Master, I am favoured.

SūcaKa—This is, indeed, a favour that being made to descend
from the stake, [he] has been installed on the neck of an
elephant.

Jānuka—Your honour, the reward proclaims that that ring,

१ 'तवकेरळं मे जीविद (तवकेरळं मे जीवितम्)' म. २ 'दिणो (दत्त)'
म. ३ 'भट्टेण (भद्रा)' व ४ 'दे (ते)' म ५ 'अणुगहीदा (अनुगृहीता)'
म. ६ 'जे (मे)' म. ७ '०विदा (पिता)' म

भट्टिणो बहुमदेण होदब्बं त्ति । [आवुत्त, 'परितोषिकं कथयति । 'महारहंत्लेन
५१ तेनाहुलीयकेन भर्तुं बहुमतेन भवितव्यमिति' ।]

इयाल —ण तस्सिं महारुह एदण भट्टिणो बहुमद त्ति तक्केमि । तस्स
दंसणेण भट्टिणो अभिमदो जणो सुमराविदो । महुत्तम पक्किदिगम्भीरो पि
५४ पज्जस्सुणअणो आसि । [न तस्मिन् महार्हं रत्नं भर्तुं बहुमतमिति तरुयामि ।
तस्य दर्शनेन 'भर्तुरभिमतो जनः स्मारितः । मुहूर्त्तं प्रकृतिगम्भीरोऽपि 'पर्यश्रुनयन
आसीत् ।]

५७ सूचकः—शेविदं णाम आवुत्तेण । [सेवितं नामावुत्तेन ।]

जानुक—णं भणाहि इमदश कए मच्छिआभत्तुणोत्ति । [ननु भण अस्य
कृते 'मात्स्यिकभर्तुरिति ।] (पुरुषमसूयया पश्यति)

६० पुरुषः—भट्टालक, इदो अद्व तुद्धानं शुमणोमुळ होदु । भट्टारक, इतोऽर्ध
युष्माकं सुमनोमूल्यं भवतु ।]

जानुकः—एत्तके जुज्जइ । [एतावद्युज्यते ।]

६३ इयाल.—धीवर, महत्तरो तुम पिभवअस्सओ दाणि मे चंयुत्तो । फादम्बरी-
सक्खिअ अक्काण पढमसोहिद इच्छीअदि । ता सोण्डिआपण एव्व गच्छामो ।

with its gem of great price, must have been highly valued by
his majesty.

S'yāla—Not that the gem of great price thereon was highly
valued by his majesty, I guess Its sight reminded his majesty
of [some] beloved person. Though naturally grave, [his majesty]
had his eyes full of tears for a time.

S'ueaka—Your honour has indeed [well] served.

Jānuka—Why, say for the sake of this chief of fishermen.
(Eyes the man with envy)

Man—Master, let half from this be the price of flowers to you.

Jānuka—This much is proper.

S'yāla—Fisherman, great as you are, you have now become

१ 'पल्लिदोश कइहि (परितोष कथय)' न, 'रणो परितोष कइहि (राहः
परितोष कथय)' म. २ नास्तीद व-न-म-क-पुस्तकेषु. ३ 'शम्मदेण (समतेन)
व-न-क, 'सम्मतेण (शर्मदेन)' म. ४ 'इति' इत्येतद्रास्ति व-न-म-क-पुस्तकेषु.
५ 'किंवि अभिमदं भट्टिणो सुमरिद (किमप्यभिमत भर्तुः स्मृतम्)' म.
६ 'पज्जस्सुअणो (पर्यसुकमना.) व-म, 'पज्जस्सुअणअणो (पर्यसुकनयनः)
न. ७ 'मच्छशत्तुणो (मत्स्यशत्रोः)' म; 'मच्छिआभत्तुणो (मत्सिकाभर्तुः)' व-क.

[धीवर, महत्तरस्त्व प्रियवयस्यक इदानी मे सवृत्तः । ^१कादम्बरीशिक्षिन्मस्माक
६६ प्रथमसौहृदमिष्यते । ^२तच्छौण्डिकापणमेव गच्छामः ।] (निष्क्रान्ता सर्वे)

इति प्रवेशकः ।

(ततः प्रविशत्याकाश्यानेन सानुमती नामाप्सरा)

६९ सानुमती—णिव्वत्तिद मए पज्जाअणिव्वत्तणिज्ज अच्छत्तात्तिथसोण्णिज्ज
जाव सहुंजणस्स अभिसेअकालो । त्ति सपद इमस्स राएणिणो उदन्त
पच्चक्खीवरिस्स । मेणभासवन्धेण शरीरभूता मे सज्जन्दलः । ताए अ
७२ दुद्धिदुणित्त आदिट्ठपुव्वद्धि । (समन्तादवलोक्य) किं णु वल्लु उदुच्छेवे
वि णिहत्तवारम्म विअ राअउळ दीसइ । अत्थि मे विह्वो पणिधाणेण सव्व
परिण्णादु । किंहु सहीए आदरो मए माणइद्वो । होदु । इमाणं एव्व
७५ सज्जाणपालिआण तिरक्खरिणीपडिच्छण्णा पस्सवत्तिणी भविअ उवलहिसं ।
(नाट्येनावतीर्थ स्थिता) [निर्वृत्ति मया पर्यागनिर्वर्तनीयमप्सरस्तीर्थसामिथ्य
यावत् साधुजनस्याभिषेककालः । साप्रथमस्य राजर्षेदन्त प्रत्यक्षीकरिष्यामि ।
७८ मेनकासवन्धेन शरीरभूता मे शकुन्तला । तथा च दुहितृनिमित्तमादिष्टपूर्वास्मिं ।
(समन्तादवलोक्य) किं तु वल्लु 'ऋतूष्वेवऽपि निहत्सवारम्भमिव राजकुल

my dear friend With liquor as its witness our first friendship
is desired So let us go to the liquor seller's shop itself

(All go out)

END OF THE INTERLUDE

(Then enters along the aerial path a nymph called Sānumatī)

Sānumatī—Attendance at Aparastīrtha, which has to be kept
[by us] in rotation, so long as it is bathing time for sages, has
been observed by me Now I shall see with my own eyes news
of this royal sage. Through my relation with Menaka, Śakuntalā
has become my [very] body And by her, for the sake of her
daughter, I have already been asked [to do something] (Looking
around) Why, indeed, may it be that, even in the festival of the
[new] season, the palace appears as though void of [any] festive

१ 'कादम्बरीसन्निवर्त' (कादम्बरीसखित्व) न. २ 'दोहित (शोभित)' न.

३ 'शुण्डिकाभरण (शुण्डिकाभवन)' म. ४ अस्मात् पर 'सर्वे-उट' तथा]
इत्यधिक नाम्य च-पुस्तके, क-पुस्तके तु 'तद्' इत्यस्य स्थाने 'तथा' इति पठति.

५ 'भूता दाणि (भूतेदानी)' च-म. ६ 'उच्छेवे वि (उरगवेऽपि)' म.

दृश्यते । अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुम् । किं तु सत्या आदौ
८१ मया मानयितव्यः । भवतु । अनयोरेवोद्यानपालिकयोस्तिग्स्करिणीप्रतिच्छन्ना
पार्श्ववर्तिनी भूत्वोपलस्ये ।] (नाट्योदावतीये स्थिता)

(ततः प्रविशति चूताङ्कुरमवलीकमन्ती चेटी । अपग च पृष्ठतस्तस्या ।)

८४ प्रथमा—

आभस्वहरिअपण्डुर वसन्तमासस्य जीवसद्वस्स ।

दिट्ठोसि चूदकोरअ उटुमङ्गल तुमं पत्तापमि ॥ २ ॥

[भातामहरितपाण्डुर ^१वसन्तमासस्य ^२जीवसद्वस्स ।

दृष्टोऽसि ^३चूतकोरक श्रुतमङ्गल त्वा ^४प्रसादवामि ॥]

३ द्वितीया—परहृदि, किं एवादर्शी मन्तेमि । [परभृतिरे, किमेकाकिनी
मन्वयते ।]

प्रथम—महुअरिए, चूदकलिअं वेक्खिअ उम्मत्तिआ परहृदिआ होदि ।
६ [मधुकरिके, चूतकलिका दृष्टोन्मत्ता परभृत्तिका-भवति ।]

activities? I have power to ascertain all by means of meditation
But respect of my friend must be paid regard to by me Well!
Standing near these very female keepers of the garden, concealed
by the veil of invisibility, I shall ascertain. (*Having acted
- descent, starts*)

(*Then enters a maid servant gazing at the mango blossom,
and another behind her*)

First—

Bad of the mango tree! a little red, green and pale!
the all-in-all of the life of the vernal month! the
auspicious [harbinger] of the season! you are seen I
propitiate you

2

Second—Parabhṛtikā, why are you muttering alone?

First—Maohukarikā, Parabhṛtikā [i. e. the female cuckoo]
becomes intoxicated at the sight of the mango-bud

१ 'जीविद सत्तं वसन्तमासस्य (जीविद सत्तं वसन्तमासयो.)' न २ 'जीवि-
दसव्व (जीवितसद्वं)' म. ३ 'दिट्ठीए (दिट्ठ्या)' म. ४ 'चूदणु (चूताणु)'
म. ५ 'खु पेक्खामि (सल्ल पक्खामि)' म.

द्वितीया—(सद्यं त्वरयौगम्य) कहे उवद्विदो महमाद्यो । [कथमुपस्थितो मधुमसि ।]

१ प्रथमा—महभरिए, तव दार्णि कालो एसो मदविभ्रमगीदान । [मधुकरिके, तवेदानी काल एव मदविभ्रमगीदानम् ।]

द्वितीया—सहि, अबलम्ब म जाव अगपादद्विधा भविभ चूदकलिभ

१२ गेह्मिभ कामदेवचर्णे करेमि । [छरि, अबलम्बस्व मा यावदगपादस्थिता भूत्वा चूदकलिना गृहीत्वा कामदेवावेन करोमि ।]

प्रथमा—जद मम वि कसु भद्व अक्षणफलस्स । [यदि ममापि खल्वर्ध-
१५ मर्धनफलस्य ।]

द्वितीया—अकहिदे वि एद सपज्जद । अदो एक एव णो जीविद दुधाद्विद घरी । (सखीमवलम्ब्य स्थिता चूताङ्गुर गद्वाति) अए अप्पडिबुद्धो वि

१८ चूदर्जसवो एव बन्धनमद्गसुरभी होदि । (कपोतहस्तकं कृत्वा)

तुं सि मए चूदङ्गुर दिण्णो कामस्स गहिदधणुअस्स ।

पहिभजणञ्जुवइलफळो पञ्चम्महिभो सरो होहि ॥ ३ ॥

(चूताङ्गुर दिपति) [अकथितेऽप्येतत् सपश्यते । यत् एकमेव नो जीवित

द्विधास्थितं शरीरम् । (सखीमवलम्ब्य स्थिता चूताङ्गुरं गद्वाति) अये

३ अप्रतिबुद्धोऽपि चूतप्रसवोऽत्र बन्धनमद्गसुरभिर्भवति । (कपोतहस्तकं कृत्वा)

1 Second—(Joyfully approaching with haste) What! Has the spring month arrived?

First—Mudhukankā [i e the female bee], here now is your time for intoxicated graceful songs

Second—Friend, support me, till, standing on the tips of my feet, I pluck the mango-bud and perform the worship of Kāma

First—If mine too would be half of the fruit of the worship

Second—This happens even when not told For, our life is but one, the body [alone] stands in two [places] (Stands leaning on her friend and plucks the mango blossom) Oh! The mango-blossom, though not fully blown, becomes fragrant here owing to the cutting of the stalk' Folding the hands so as to form a hollow)

त्वमसि मया चूताङ्गुर दत्त कामाय गृहीतघनुषे ।
पथिकजनयुवतिलक्ष्यः पञ्चाम्यधिकः शरो भव ॥]

(चूताङ्गुर क्षिपति)

(प्रविश्यापटीक्षेपेण कुपित)

कञ्चुकी—मा तावत् । अनात्मज्ञे, देनेन प्रतिपिद्धे वसन्तोत्सवे त्वमासक-
१ लिकाभङ्गं किमारभमे ।

उभे—(भीते) पक्षीट्टु अज्जो । अगगहीदत्याओ वअ । [प्रसिद्धत्वार्यः ।
अगृहीतार्ये आशाम् ।]

१२ कञ्चुकी—न किल श्रुत युवाम्या १ यद्दामन्तिकैस्तदभिरपि देवस्य शासनं
प्रमाणीकृत तदाश्रयिभिः पत्रिभिश्च । तथा हि ।

चूतानां चिरनिर्गतापि कलिका वध्नाति न स्वं रजः
संनद्धं यदपि स्थितं कुरवकं तद्व कोरकावस्थया ।

You have been, mango-blossom, given by me to
Kāma, who has taken up his bow With the young wives
of the travelling folk as your target, be you an arrow
superior to the [usual] five

3

(Throws down the mango-blossom)

(Entering an anger with a toss of the curtain)

Chamberlain—Just do not [O] thoughtless girl, why do you
begin the plucking of mango-buds, when the spring-festival has
been prohibited by his majesty ?

Both—(Frightened) Pleased be your honour We have not
learnt the fact

Chamberlain—Indeed, have you not heard the command of
his majesty, which has been considered authoritative even by
the trees, that blossom in the spring, and the birds, that resort
to them ? So indeed,

The bud of mango-tree, though long since come out,
does not form its own pollen That Kurabaka also, which
is all ready [to blossom], remains in the state of a bud.

कण्ठेषु स्पलितं गतेऽपि शिशिरे पुंस्फोकिष्ठानां क्त
शङ्के सहरति समरोऽपि चकितस्तूणार्धरुष्ट शरम् ॥ ४ ॥

‘सानुमती—णत्थि सदिशे । महापदाशो रापसी । [नास्ति सदिह ।
महाप्रभावो राजर्षि ।]

३ प्रथमा—अज्ज, कति दिअहाइ अक्काण मित्तावधुणा रट्ठिएण भट्टिणीपाअमूल
पेसिदान । एत्थ अ णो पमदक्खत्स । पालणकम्म समप्पिह । ता आअन्तु-
अदाए अत्सुदपुव्वो अक्काहि एसो दुत्तन्तो । आर्य, कति दिवसान्यावयोमि-
६ चावधुना राष्ट्रियेण ‘भट्टिणीपादमूल प्रेषितयो, अत्र’ य नो प्रमदवनस्य’ पालनकर्म
समर्पितम् । तदागन्तुवत्तयाश्रुतपूर्वं आवाभ्यामेव वृत्तान्त ।]

कञ्चुकी—भवतु । न पुनरेव प्रवर्तितव्यम् ।

१ उभे—अज्ज, कोदुहल णो । जइ इमिणा जणेण सोदुव्व कहेदु अज्जो
किणिमिहा भट्टिणा वसन्तुअवो पडिसिद्धो । [आर्य, कोदुहल नो । यदनेन
बनेन श्रोतव्य कथयस्वार्थं किंनिमित्तं मत्त्रं वसन्तोत्सव- प्रतिषिद्ध ।]

The note of the male-cuckoos, even though the cold [season] has gone, falters in [their] throats I fear even Kāma, 'being amazed, arrests his arrow half-drawn from [his] quiver !

4

Sānumatī—There is no doubt The royal sage is of great prowess

First—Venerable Sir, [only] a few days have elapsed since Mitrāraṣu, the king's brother-in-law, sent us near the feet of her majesty And here the duty of protecting the pleasure-grove was entrusted to us Therefore, by reason of our being strangers, this incident was not heard by us before

Chamberlain—All right You should not again act in this way

Both—Venerable Sir, we have a curiosity. If it is fit to be heard by these persons, let your honour tell [us] why the spring-festival has been prohibited by his majesty

१ ‘उभे’ व-न. २ ‘भट्टु’ व-म ३ ‘इत्थ (इत्थम्)’ व-न ४ ‘सज्जलं
वडिकम्म (सकलं प्रतिकर्म)’ म.

- १२ सानुमती—उत्सवपिआ वसु भणुत्सा । गुरुणा कारणेण होदध्व । [उत्सवप्रिया खलु मनुष्याः । गुरुणा कारणेन भवितव्यम् ।]
- कञ्चुकी—बहुलीभूतमेतत् किं न कथ्यते । किमत्र भवत्यो कर्णपथ नायातं
- १५ गङ्गन्तलाप्रत्यादेगकौलीनम् ।
- उभे—सुखं रदित्अमुहादो जाव अहलीअअदमणं । [अत्र राष्ट्रियमुख्याद् वाचदगु-
लीयकदर्शनम् ।]
- १८ कञ्चुकी—तेन ह्यल्प कथयितव्यम् । यदेव खलु स्वाहुलीयकदर्शनादनुस्मृत
देवेन सत्यमूढपूर्वा मया^१ तत्रभवती रदसि गङ्गन्तला मोहत् प्रत्यादिष्टेति
तदाप्रभृत्येव पश्चात्तापमुपगतो देव । तथा हि ।
- रभ्यं द्वेष्टि यथा पुरा प्रकृतिभिर्न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तैर्विगमयत्युन्निद्र एव श्रपा- ।
दाक्षिण्येन ददाति वाचमुचितामन्त'पुरेभ्यो यदा
गोत्रेषु स्वखलितस्तदा भवति च श्रीडाविडक्षक्षिरम् ॥ ५ ॥

Sanūmatī—Mortals are, indeed, fond of festivities. There should be a great reason.

Chamberlain—This has been wide spread Why should [it] not be told? Has not the scandal of the repudiation of Śakuntalā crossed the range of your ears here?

Both—[We have] heard [it] from the mouth of the royal brother-in-law as far as the seeing of the ring

Chamberlain—Then really little is to be told Just when, indeed, at the sight of his own ring his majesty recollected that her ladyship Śakuntalā was really married by him before in secret [and] was repudiated through infatuation, his majesty has been [subject] to repentance For,

He abhors the delightful He is not daily waited upon by ministers as before He passes the nights altogether (eva) without sleep in rolling about on the edge of his couch And when out of politeness he gives suitable address or words to the ladies in [his] harem, then, blundering in their names, he remains perplexed or embarrassed (vilakṣa) with shame for a long time

5

साणुमती—पिअ मे । [प्रियं मे ।]

कञ्चुकी—अस्मान् प्रमदतो वैमनस्यादुत्सव प्रयासयात् ।

३ उभे—जुञ्जद् । [युज्यते ।]

(नेपथ्ये ।) एद् एद् भक् । [एद् एद् भवान् ।]

कञ्चुकी—(कर्णे दत्त्वा) भये, इत् एवाभिर्बर्तते देव । स्वकर्मासुष्टीयताम् ।

५ उभे—तद् । [तथा ।] (निष्प्रान्ते ।)

(तत् प्रविशति पश्चात्तापसदृशवयो राजा विदूषक प्रतीहारी च)

कञ्चुकी—(राजानमवलोक्य) अहो, सर्वास्ववस्यासु रमणीयत्वमाकृति-
५ विशेषाणाम् । स्वमुत्सुकोऽपि प्रियदर्शनो देव । तथा हि ।

प्रत्यादिष्टविशेषमण्डनविचित्रामप्रकोष्ठापितं

विन्नत फाञ्जनमेकमेव चलय १श्वासोपक्ताच्चर ।

Saṇumati— Joy to me !

Chamberlain—Owing to this overpowering mental derangement, the festival has been prohibited

Both—It is proper

(Behind the curtain) Let your majesty move, move

Chamberlain—(Listening) Oh ! Even to this side his majesty turn Let your own duty be performed [by you]

Both—So [be it] [They two go out]

(Then enters the king in a dress suited to his repentance,
Viḍuṣaka and the female door keeper)

Chamberlain—(Observing the king) Oh ! The loveliness of distinguished figures in all conditions ! Though thus longingly anxious, his majesty possesses a pleasing appearance So indeed,

[His majesty] who has discarded forms of special decoration, who is wearing only a single gold bracelet placed around his left fore-arm, whose lower lip is turned pale from sighing, whose eyes have become exceedingly

चिन्ताजागरण^१प्रताम्रनयनस्तेजोगुणादात्मनः

संस्कारोद्धितो महामणिरिव क्षीणोऽपि नालक्ष्यते ॥ ६ ॥

सानुमती—(राजानं हृष्ट्वा) ठाणे कबु पचादेवविनाशिदा वि इमस्स किदे सउन्दला किलम्मदि । [स्थाने खलु प्रत्यादंशविमानिताप्यस्य कृते गकुन्तला ३ क्लाम्यति^१ ।]

राजा—(ध्यानमन्द परिक्रम्य)

प्रथमं सारङ्गाक्षया प्रियया प्रतिबोध्यमानमपि सुप्तम् ।

अनुशयदुःखायेदं हतहृदयं संप्रति विबुद्धम् ॥ ७ ॥

सानुमती—ण ईदिसाणि तवत्सिणीए भागहेआणि । [नन्वीदृशानि तप-
स्त्रिन्या भागधेयानि ।]

३ विदूषक.—(अपवार्य) लङ्घितो एसो मूओ वि सउन्दलावाहिणा । ण भाणे
कहं चिकिञ्छदब्बो भविस्सदि ति । [(अपवार्य) लङ्घित एष भूयोऽपि
गकुन्तलाव्याधिन^१ । न जाने क्य चिकिस्सित्तव्यो भविष्यतीति ।]

६ कञ्चुकी—(उपगम्य) जयतु जयतु देवः । महागज, प्रत्यवेक्षिताः प्रमदव-

red from wakefulness [caused] by thinking [about his beloved], although emaciated, is not observed to be so, owing to the excellence of his own lustre, like a great gem ground to [give it] polish 8

Sanūmatī—Rightly, indeed, does Śakuntalā although disrespected by rejection, pine for this [king] !

King—(*Walking round slowly in meditation*)

This wretched heart, which previously slept, although it was being awakened by my fawn-eyed, beloved, has now become awake to [suffer] the torment of repentance 7

Sanūmatī^२—Indeed (*nanu*), such are the fortunes of the poor girl

Vidūṣaka—(*Aside*) Here he is even again seized by the Śakuntalā-malady. I do not know how he is to be treated

Chamberlain—(*Approaching*) May your majesty be victorious, be victorious Great king, the regions of the pleasure-

१ 'प्रताप्त' न-म-क. २ 'किलम्मदि ति (क्लाम्यतीति)' न.

ममूय । यथाकाममध्यास्ता विनोदस्थानानि महाराजः ।

१ राजा—वेत्रवति, मद्बचनादमात्यमार्यपिशुनं ब्रूहि । चिरप्रबोधनात् सभावित-
२ मस्माभिरथ धर्मासनमध्यासितुम् । यत् प्रत्यवेक्षितं प्रोक्तार्यमार्येण तव
पत्रमारोप्य दीयतामीति ।

प्रतीहारी—ज देवो आणवेदि । [यदेव आज्ञापयति ।] निष्क्रान्ता)

१२ राजा—यातायन, त्वमपि स्व नियोगमशूच्य कुरु ।

फञ्जुकी—यदाज्ञापयति देव (निष्क्रान्त)

विदूषक—किं भवता जिम्मन्दिभ । सपदं सिसिरातवच्छेदमणीए
१५ इमस्मिं पमदवणुद्देशे अत्ताण रमदस्ससि । [कृतं भवता निर्मक्षिकम् । साप्रत
शिसिरातवच्छेदमणीयेऽस्मिन् प्रमदवनोद्देशे आत्मानं रमयिष्यसि ।]

राजा—वयस्य, रन्ध्रोपनिपातिनोऽनर्था इति यदुच्यते तदव्यभिचारि
१८ वच । कुत ।

garden have been inspected May your majesty occupy the sites of diversion at will

King—Vetravati, speak to honourable Prāsna, the minister, at my word thus. Owing to having kept awake [at night] for long it was not possible for us to occupy the judgment-seat to-day. Whatever business of the citizens may have been looked into by your honour should be handed over, after having put it in a letter

Door-Keeper—As your majesty commands (Goes out)

King—Vāṭayana, you also occupy your own office

Chamberlain—As your majesty commands (Goes out)

Vidūṣaka—You have rendered the place free from every fly. Now you will recreate yourself in this region on the pleasure-grove, which is delightful on account of the cessation [here] of [both extreme] cold and [extreme] heat

King—Fried, what is said viz that [is] calamities rush in at holes : e vulnerable points—that [is] a saying which never fails. Who [do I say so] ?

मुनिपुत्राप्रणयस्मृतिरोधिना
 मम च मुक्तमिदं तमसा मन ।
 मनसिजेन सखे प्रहरिष्यता
 धनुषि च्युतशरश्च निवेशितः ॥ ८ ॥

विदूषकः—चिट्ठ एव । इमिणा दण्डकद्वेण कन्दर्पबाणं नासइस्थामि । [तिष्ठ^१
 तावत् । 'अनेन दण्डकाद्वेन कन्दर्पबाणं' नाशयिष्यामि ।] { दण्डकाद्युद्यम्य
 ३ च्युताङ्गु (पातयितुमिच्छति) }

राजा—(सस्मितम्) भवतु । दृष्टं ब्रह्मवर्चसम् । सखे, क्रोपयित्वा शिष्याया
 किञ्चिदनुकारिणीषु लतासु दृष्टिं विलोभवामि ।

६ **विदूषकः**—ण आमण्यपरिवारिणा चतुरिका भवता सदित्ठा । माधवीमण्डवे
 इमं वेल अट्टिवाहिस्स । तद्धिं मे चित्तफलअगद सव्वत्थिहिद तत्ताहोदीए
 सलन्दलाए पडिकिट्ठि अणेहि ति । [नन्वासन्नपरिवारिणा चतुरिका भवता

९ सदित्था । माधवीमण्डव इमा वेलामतिवाहविष्ये । तत्र मे चित्रफलकगता स्वहस्त-
 लिखिता वस्त्रभवत्या शकुन्तलया प्रतिकृतिमानयेति ।]

No sooner was this my mind abandoned by the dark-
 ness which obstructed the remembrances of [my] love
 for the sage's daughter, than [O] friend! the shaft of
 the mango [blossom] was fixed on [his] bow by the
 mind-born [Kāma] who is about to strike 8

Vidūṣaka—Wait awhile [I] shall destroy the arrow of Kāma
 by means of this wooden staff. (*Raising the wooden staff,*
desires to fell the mango sprout)

King—(*With a smile*) Let it be The Brāhmana's instrs is
 seen Friend, Where seated, shall [I] amuse my sight among the
 creepers that slightly imitate my beloved ?

Vidūṣaka—Why, the personal attendant Caturikā has been
 thus ordered by you I shall pass this time in the bower of the
 Mādhavi creeper Bring there the portrait of her lady-ship
 Sakuntalā, which is on the painting board and is drawn by my
 own hand

१ इदं विदूषणभाषणमथञ्जन राजभाषण च न दृश्यते क-पुस्तके २ 'जाव
 इति (यावदनेन)' च. ३ 'वाहिं (व्याधिं)' न-म.

राजा—ईदृश हृदयविनोदनस्थानम् । तत् तमेव मार्गमादेशय ।

१२ विदूषक—इदो इदो भव । [इत इतो भवान् ।]

(उभौ परिक्रामत । सातुमत्यनुगच्छति)

विदूषक—एमो मणिसिलापट्टकसनाहो माधवीमण्डवो उषहारमणिगजदाए

१५ गित्ससअ साअदेण विअ णो पडिच्छदि । ता पविषिअ णिणीददु भव ।

[एष मणिसिलापट्टकसनाथो माधवीमण्डव उपहारमणीयतया नि मशय स्वागतनेव नो प्रतीच्छति । तत् प्रविश्य निषीदतु भवान् ।]

१८ (उभौ प्रवेश कृत्वोपविष्टौ)

सानुमती—लदासस्सिदा देस्सिस्स दाव महीए पडिक्किदि । तदो से भत्तुणो

बहुमुह अणुगअ णिवेदस्स । [यत्ताअश्रिता^१ द्दक्षामि तावत् सल्या प्रति-

२१ कृतिम् । ततस्तस्यै मर्तुर्बहुमुखमनुगण निवेदयिष्यामि ।] (तथा कृत्रा स्थिता)

राजा—सखे, सर्वभिदानी स्मरामि शकुन्तलाया प्रथमवृत्तान्तम् । कथित-

शानस्मि भवते च । स भवान् प्रत्यादेशवेलाया उत्सर्गपगतो नासीत् ।

King—Such a place for diverting the heart ! Therefore, show the same way

Vidūṣaka—This way, this way [may] your majesty [proceed].

(Both walk round Śānetāti goes after)

Vidūṣaka—Here the Madhavi bower, furnished with a slab of crystal stone, is no doubt greeting us with a welcome as though, owing to the loveliness of [its] offerings [in the form of the bunches of flowers] Therefore, entering, let your majesty take a seat.

(Both effecting entrance, take seats)

Sanūmatī—Resorting to the creeper, I shall just see my friend's portrait Then I shall report to her [her] husband's manifold affection (Remains doing the same)

King—Friend, I now remember all the previous history of Sakantala And I had told [it] to you That self of yours was not present near me at the time of repudiation Even

१ 'उषहार (उपचार)' म. 'दक्षिण (दक्षिता)' म.

२४ पूर्वमपि न त्वया कदाचिद् सकीर्तितं तत्रभवत्या नाम । ^१कच्चिदहमिव विस्मृ-
तवानसि त्वम् ।

विदूषक—ण विमुमरामि । किंतु सन्व कहिअ भवमाणे उण तुए परिहास-
२७ विअणो एसो ण भूदत्यो ति आवक्खिद । मर वि मिपिण्डवुद्धिणा तह
एव्व गहीदं । अहवा भविद्व्वटा वस्तु वलवदी । [न विस्मरामि । किंतु सर्व
कथयित्वावसाने पुनस्तदया परिहासविजल्प एष न मृतार्थं इत्यख्यातम् । मयापि
३० मुत्पिण्डवुद्धिना तथैव गृहीतम् । अथवा भवितव्यता रालु वलवती ।]

सानुमती—एव्व पेद । [^२एव उ इदम् ।]

राजा—(ध्यात्वा) मत्ते, त्रायस्व माम् ।

३३ विदूषक—भो, कि एद । अनुववणं वस्तु ईदिस तुइ । कदा वि सप्पुरिसा
सोवपत्तत्राणो ण होन्ति । ण पवाह वि णिङ्ग्या गिरिओ । [भो, किमेतत् ।
अनुपपत्तं खत्वीदृशं त्वयि । कदापि सत्पुरुषा ^३शोकप्रान्नात्मानो न भवन्ति ।

३६ प्रवातेऽपि निष्कम्पा गिरयः ।]

राजा—व्यस्य, निराकरणविज्ञवाया प्रियाया ^४तामस्थामनुस्मृत्य वलवदश-
रणोऽस्मि । वा हि

before was never mentioned by you the name of her ladyship.
Was it that you [also] forgot like me ?

Vidūṣaka—I do not forget. But after telling all, in the end
again you said thus : This is a random talk in jest, not a real
fact. By me also, whose intellect is like a lump of clay, [it]
was understood as even so. Or, destiny, indeed, is powerful.

Sanūmati—So, this [is] indeed !

King—(*Meditating*) Friend ! Save me.

Vidūṣaka—Oh ! What is this ? Such [action] is really un-
becoming in you. Never do good men allow themselves to be
the receptacle of grief. Why ! Even in a tempestuous wind
the mountains remain quiverless.

King—Friend, recollecting that condition of [my] beloved,
distressed at [my] rejection, I have become exceedingly helpless.
For, she,

१ 'कच्चिद्' न २ 'एव्व एद (एवमेतत्)' म ३ 'सोअवत्तवा (शोकवत्त्व्याः)' न,
(शोकवर्तव्याः) क, 'सोअरत्तवा (शोकप्रसव्या)' म. ४ 'समवस्थाय' व-न-म.

इतः प्रत्यादेशात् स्वजनमनुगन्तुं व्यवसिता
स्थिता तिष्ठेत्युच्यते इति गुरुशिष्ये गुरुसमे ।
पुनरंष्टिं याप्पमसरकलुषामर्षितघती

मयि क्रूरे यत् तत् सविपमिव शल्य दहति माम् ॥ ९ ॥

सानुमती—अम्महे इदं च सकजपरदा । इमं स सदावेण अहं रमामि ।
[अहो इदं च स्वकार्यपरता । अस्य सतापेनाह रमे]

३ विदूषक—भो, अयि मे तन्नो । केण वि तत्तद्दोदी आभासचारिणा णीदे
ति । [भो, अस्ति मे तर्क । केनापि तत्रभवत्याकाशचारिणा नीतेति ।]

राजा—क पतिदेवतामन्य परामर्दमुत्प्रेत । मेनका चित्त सखशास्त्रे जन्म-
प्रतिष्ठेति श्रुतवानस्मि । तत्सहचारिणीमि सखी ते हनेति मे हृदयामाशङ्कते ।

सानुमती—समोहो क्वु विद्वन्वणीज्जो ण पडिबोहो । [समोद खलु विस्म-
यनीयो न प्रतिबोध ।]

५ विदूषक—जइ एव अयि क्वु समाभमो कालेण तत्तद्दोदीए । [यथेवमस्ति
खलु समागम कालेन तत्रभवत्ता ।]

Owing to her repudiation from here [i e from me],
moved to follow her own kinsmen, [but] stopped as her
father's pupil, who was her father's equal, was loudly
saying 'Stay', [and] again cast her eye bedimmed with
the flow of tears on me, who was cruel—it is [all] that
which burns me like an envenomed shaft

Sānumatī—Oh ! Such is the devotion to one's own interest.
I am delighted by his affliction

Vidūṣaka—Oh ! I have a guess that her ladyship was taken
away by some aerial being

King—Who else would dare to touch rudely her whose husband
is [her] deity ? I have heard that Menakā is really the place
of your friend's birth. My heart suspects that your friend was
carried away by her companions

Sānumatī—The infatuation, indeed, is to be wondered at, not
the awakening

Vidūṣaka—If so, there is, indeed, union with her ladyship
in time

३ राजा—कथमिव ।

विदूषक—ण वन्दु मादापिदरा भक्तुविओभदुक्खिअं दुहिदरं देक्खिदुं पारेन्ति
[न खलु मातापितरौ भर्तृवियोऽदुःखिता दुहितरं द्रष्टुं पारयतः ।]

राजा—ववस्य,

स्वमो नु माया नु मतिभ्रमो नु

क्लिष्टं नु तावत्फलमेव पुण्यम् ।

असंनिवृत्त्यै तदतीतमेते

मतोरथा नाम तदप्रपाता ॥ १० ॥

विदूषक.—सा एव । ण अहलीअअ एव णिर्दसणं अवस्सभावी अचिन्त-
णिज्जो समाअमो होदि ति । [मैवम् । नन्वहलीयकमेव निदर्शनमत्र श्चभाव्य-
३ चिन्तनीयः समागमो भवतीति ।]

राजा—(अहलीयक विलोक्य) अये, इदं तावदसुखमस्थानमत्र शि शोचनीयम् ।

तव सुचरितमहलीय नूनं

प्रतनु ममेव विभाष्यते फलेन ।

King—How possibly ?

Vidūṣaka—Not, indeed, are the father and the mother able to behold their daughter afflicted by separation from her husband.

King—Friend,

Was it a dream, or an illusion, or a delusion of the mind, or merit exhausted with only that much fruit ?

That has gone away, never to return These hopes are, indeed, falls from precipices. 10

Vidūṣaka—Not so Why the ring itself is an illustration that a union, which is necessarily to take place, happens unthought of

King—(*Looking at the ring*) Oh ! This in the mean-while is to be lamented, fallen as it is from a not easily obtainable place

Your good deed, [O] ring, is proved by the fruit to be, indeed, very small, like mine, since having obtained a

१ 'चिरं दक्खिदु (चिरं द्रष्टुम्)' म-क. २ 'एव' च ३ 'अवस्सभाविणो (अवश्यभाविन)' व-म ४ 'णिज्जसमागमो (णीयसमागमो)' क,

अरुणनखमनोहरासु तस्या-

ऋयुतप्रसि लब्धपदं यदङ्गुलीषु ॥ ११ ॥

सानुमती—जइ/अण्णहत्थगद भवे सच्च एव्व सोअण्णिज्ज भवे । [यशस्य-
हस्तगतं भवेत् सत्यमेव शोचनीयं भवेत् ।]

३ विदूषक—भो इमं णाममुद्रा केण उग्घाट्ठेण तत्तहोदीएहत्थाअमासं पाविदा ।
भो, इयं नाममुद्रा केनोच्चातेन सच्चभरस्या हस्ताभ्यासं प्रापिता ।]

सानुमती—मम वि कोदुहलेण आआविदो एसो । [ममापि कौतूहलेना-
६ कारित एव ।

राजा—श्रूयताम् । स्वनगराय प्रस्थित मा 'प्रिया सराप्पमाद् कियच्चिरेणाय-
युत्र प्रतिपत्तिं दास्यतीति ।

५ विदूषक—तदो तदो । [ततस्तत् ।]

राजा—पयादिमा मुद्रां तदङ्गुली निवेशयता मया प्रत्यभिहिता ।

एकैकमत्र दिवसे दिवसे त्वदीयं

नामाक्षरं गणयन्तच्छसिं याचदन्तम् ।

position on her fingers, attractive with [their] red nails,
you have slipped down

11

Sānumatī—If it had gone to another's hand, quite surely it
would have been lamentable

Vidūśaka—Oh! By what occasion was this signet-ring
placed into her ladyship's hand?

Sānumatī—He also has been impelled by my curiosity

King—Listen As I started for the capital, my beloved with
tears asked me this: After how long will my noble Lord give
me news?

Vidūśaka—Then, [what] then?

King—Afterwards as I put this ring on her finger, I answered
her thus

Count one letter at a time of my name here day by
day As soon as you go to the end, the person, [O]

१ 'मतोगमासु' स्व-ऋ २ 'केण उद्घाट्ठेण (केनोद्घोषेण)' च, 'केण
उवाएण (केनोपायेण)' म ३ 'नाममुद्रां म' च 'गच्छति' न-अ.

तावत् प्रिये मद्यरोधगृहप्रवेशं
नेता जनस्तव समीपमुपैष्यतीति ॥ १२ ॥

तत्र दारुणात्मना मया मोहानानुष्ठितम् ।

सानुमती—रमणीयो केवु बबही विधिना विसवादिदो । [१रमणीयः
३ खल्ववधिर्विधिना विसवादिदः ।]

विदूषकः—कह धीवलकपिअरम लोहिअमच्छम्स उदलअन्तळे आसि ।
[कथ धीवरकपितस्य रोहितमत्स्यस्योदराभ्यन्तर आसीत् ।]

६ राजा—शचीतीर्थ वन्दमानायाः सख्यास्ते हस्ताद् गङ्गास्रोतसि परिभ्रष्टम् ।

विदूषकः—जुज्जड । [युज्यते ।]

सानुमती—अठो एव तवस्त्रिणीए सडन्दलाए अधम्ममीरणो डमस्स
१ राएणिणो परिणए सदेहो आसि । अहवा ईदिंसो अणुराओ अष्टिणानं
अवेअदि । कहं विअ एद । [अत एव तवस्त्रिन्याः शकुन्तलाया अपर्माणी-
रोस्य राजर्षेः परिणये सदेह आसीत् । *अथवेदश्रोडनुरागोऽभिज्ञानमपेक्षते ।

१२ कथमिववत् ।]

beloved, who will lead you to the entrance of the apart-
ments of my harem, will arrive near you 12

And that through infatuation was not acted up to by me,
hard-hearted that I am

Sānumatī—A charming appointment, indeed, was by fate
made to fail.

Vidūṣaka—How was it [found] inside the belly of a Rohita-
fish cut-up by the fisherman.

King—It slipped into the stream of the Ganges from the hand
of your friend, while she was doing obeisance to the Śacīrtha.

Vidūṣaka—That's right

Sānumatī—Hence, indeed, arose the doubt of this un-fear-
ing royal sage regarding the marriage with poor Śakuntalā Or,
such affection requires a token of recognition! How possibly
[can] this [be]!

१ 'रमणीय (रमणीय)' म. २ 'बेवही (व्यवधि)' मः ३ 'सम्पादिजा
(सपादितः)' म. ४ 'अहवा ण ईदिंसो (अथवा नेदस)' मः

राजा—उपालस्ये तावदिदमहुलीयकम् ।

विदूषक—(आत्मगतम्) गद्दीदो जेण पन्था उम्मत्तभाणं । [गृहीतोऽनेन
१५ पन्था उम्मत्तानाम् ।]

राजा—

कथं नु तं वन्धुरकीमलाहुलिं
करं विहायासि निमग्नमम्मसि ।

अथ वा ।

अचेतनं नाम १गुणं न लक्ष्ये-
न्मयैव कस्माद्बर्धारिता प्रिया ॥ १३ ॥

विदूषक—(आत्मगतम्) कह बुमुखाए तादिद्वो सि । ['कथ
बुमुक्षया खादितव्योऽस्मि]

३ राजा—अकारणपरित्यक्तो, अनुसयवत्तद्ददवस्त्रावदनुकम्प्यतामय जनः पुन-
दर्शनेन ।

(प्रविश्यापटीक्षेपेण चित्रफलकदस्ता)

King—I shall now rebuke this ring

Vidūṣaka—(To himself) He has now taken to the path of
madmen

King—

How possibly could you deeply merge into the water,
having left that hand of beautiful and delicate fingers ?
Or rather

An inanimate object, I admit (*nāma*), may not
observe excellence Why did I myself repudiate [my]
beloved ?

13

Vidūṣaka—(To himself) How am I to be devoured by
hunger ?

King—[0] causelessly-discardd [beloved], let this person
whose heart is heated by remorse, be just favoured with your
sight again

(Entering with a toss of the curtain, with the picture-
board in hand)

१ 'गुणानपेक्षते' म. २ नेय नाट्योत्तिर्ग-पुस्तके ३ 'अहं नु बुमु...
विद्व्यति (अहं खलु बुमु...पितव्य इति)' म. ४ 'परिन्यागलुचय' न-म.

६ चतुरिका—इत्थं चित्रपदा भट्टिणी । [इयं चित्रपदा भट्टिनी ।] (विप्रफलक
दर्शयति)

विदूषकः—साहृ वलस्वः । मधुरावस्थागदगणित्तो मन्नाणुपवेशो । सकदि
९ विव मे विदूही गिण्णुणअण्वेसेसु । [गधु धयस्य । 'मधुरावस्थागदशरीयो
मावाणुपवेशः । एतलवीथ मे दृष्टिर्निष्ठोऽतप्रदेशेषु ।]

सानुमती—अम्हो एसा राण्णिगो गितणदा । जाणे सही अण्वदो मे वडदि
१२ ति । [अहो एसा राजर्षिपुणदा । जाने सखणलो मे वर्तत इति ।

राजा—

यद्यत् साधु न चित्रे स्यात् क्रियते तत् तदन्यथा ।

तथापि तस्या लावण्यं रेखया किञ्चिदन्वितम् ॥ १४ ॥

सानुमती—सरिस एदं पच्छादावगदण्णे मिणेइस्त अणवलेवस्त व ।
[सहामेतत् पश्चात्तापगुणे अहस्यानवलेपस्य च ।]

१ विदूषकः—भो धाणि तिणि नत्तहोवीणो दीसन्ति । सव्वाभो अ दंसणी-
आभो । कदमा इव तत्तदोद्वि सत्तदला । [भोः इदानीं विदुस्तत्रभवत्यो
दृश्यन्ते । सर्वाश्च दर्शनीयाः । कतमात्र उत्रभवती शकुन्ताला ।]

Caturikā.—Here [my] mistress in the picture, (*Shows the picture board*)

Vidūṣaka.—Excellent, [my] friend ! The representation of the [various] feelings [such as fear, carnicity etc] is beautiful on account of the exquisite delineation my sight as though stumbles in the low and high regions.

Sānumatī.—Oh ! This skill of the royal sage ! I understand that my friend is standing in front of me.

King.—

Whatever may be not-good in the picture is [constant-ly] being made otherwise [i. e. improved] Yet her loveliness is to a small extent delineated [it followed, imitated] by the drawing. 14

Sānumatī.—This is befitting an affection, [grown] intense through remorse, and absence of vanity

Vidūṣaka.—Oh now, three ladies are seen [here]. And all are beautiful. Which is her ladyship Sakuntalā here ?

१ 'मधुरावस्थागद' म २ 'वनिआणितणदा (वनिआणित्पुणदा)' म.

६सानुमती—अणमिणो वसु ईदिसस स्वस 'मोहदिद्वी' अम जणो ।

[अनभिज्ञ खलीदशरय रूपस्य मोघदृष्टिय जन ।]

राजा—तु तावत् कतमा तर्कयसि ।

६विदूषक—(निर्दोषं) तर्केमि जा एसा सिदिलकेसवन्धणुवन्तकुसुमेण केमन्तेण उम्मिण्णस्सेअबिन्दुणा वअणेण विसेससे ओठरिमाहिं बादाहिं अवसेअविणिद्धतरुणपत्तस चूअपाअवस्स पासे इसिपरिस्सन्ता विअ आ-

१२ लिहिदा सा सउन्दला । इदगओ सहीओ ति । [(निर्दोषं) तर्कयामि येषा शिथिलेशवन्धनोद्गन्तकुसुमेन केशान्तेनोद्भिन्नस्वेदविन्दुना वदनेन विशेषतो अण्यताभ्यां^१ बहूभ्यामवसेकशिथिलतरुणपत्तस्य चूतपादपस्य पार्श्वं ईषत्परिभ्रान्ते-

१५ कालिखिता सा शकुन्तला । इतरे सत्पाविति ।]

राजा—निपुणो भवान् । अस्त्यत्र मे भावचित्रम् ।

स्विभ्राहुटिविनिवेशो रेखाप्रान्तेषु हृदयते मलिनः ।

अथ च कपोलपतितं हृदयमिदं 'वर्णिकोच्छ्रासात्' ॥ १५ ॥

चतुरिके, अर्धलिखितमेतद् विनोदस्यानम् । गच्छ : वर्तिका सारदानय ।

Sānumatī—Ignorant, indeed, of such beauty, this person [viz. Vidusaka] has his sight in vain

King—Whom do you for one (*eva*)¹ guess [to be Śakuntalā] ?

Vidusaka—I guess that she who is here painted, as though a little fatigued, by the side of the mango tree, whose fresh foliage is glistening through the sprinkling [of water], with a mass of hair from which flowers have dropped down owing to the loose and braid, with a face on which drops of perspiration have broken out and especially with arms much drooping—she is Śakuntalā. The others are friends

King—Clever you are. Here is a sign of my passion

The skilled impression² of my perspiring finger is observed on the edges of the picture, and here my tear, that dropped on her cheek, is noticeable owing to the puff of the paint.

Caṭurikā, [only] half drawn [is] this source of diversion. Go. Just bring the brush. 15

१ 'मोहदिद्वी (मोहदृष्टि)' न २ 'ओठरिमाहिं (अवसताभ्यां)' म
३ 'वर्णिको' न-मः

चतुरिका—अञ्ज माडव्य, अवलम्ब चित्रफलक जाव 'आभच्छाभि । [आर्व
३ माडव्य, -अवलम्बम्ब चित्रफलक -यावदागच्छाभि ।]

राजा—अहमेवतदवलम्बे । (यदोक्त करोति) (निष्क्रान्ता चेटी)

राजा—अह हि

साक्षात् प्रियामुपगतामपहाय पूर्व

चित्रार्पितां 'पुनरिमां वद्म मन्यमानः ।

स्रोतोवहां पयि निकामजलामतीस्य

जात. सखे प्रणयवान् मृगतृष्णिकायाम् ॥ १६ ॥

चित्रूपक'—(आत्मगतम्) एसो अतभव णदि अदिबमिअ मिअर्तिष्हिर्था
सकन्तो । (प्रकाशम्) भो, अवर किं एथ लिहिद्व्व । ('आत्मगतम्)
३ एपोऽञ्जमवानदीमविक्रम्य मृगतृष्णिका^३ सक्रान्त. । (प्रकाशम्) भो, -अपर
किमत्र 'लेखितव्यम् ।]

'सानुमती—जो जो पदेतो 'सहीए मे अहिह्वो त त आलिहिद्व्वकामो भवे ।

६ [योः य' प्रदेश सख्या मेऽभिह्वस्त तमालेखितुकामो भवेत् ।]

Chaturikā—Venerable Mādhavya, hold the picture-board 'till
I come [back]

King—I shall myself hold it (*Does as said*)

(*The maid goes out*)

King—Indeed I,

Having previously abandoned my beloved who had
arrived in person [and] again thinking highly of her who
is [now] committed to picture, have become, [O] friend I
possessed of a longing for the mirage, after having passed
on my road a river of plentiful water. 16

Vidūṣaka—(*To himself*) Here his majesty, having crossed a
river, has [really] gone to a mirage (*Aloud*) Oh, what else is
to be drawn here

Sānumatī—Whichever region is liked by my friend, that 'he
may be desirous of drawing

१ 'मुहुनिमा' व-क. २ आत्मगतत्वेन पठ्यमानमिदं वाक्यं न दृश्यते क-
पुस्तके. ३ 'लिखितव्यम् (तृष्णिकाया)'-म, ('तृष्णया'-व. ४ 'लिहिद्व्व
(लिखितव्यम्)' व-न-म-क. ५ 'अहिह्वतो (अभिह्वित)' म.

राजा—श्रूयताम् ।

कार्या सैकतलीनहंसमिश्रुना स्रोतोवहा मालिनी
पादास्तामभितो निश्रणहरिणा गौरीगुरो' पावना ।
शाखालम्बितवल्कलस्य च तरोर्निर्मातुमिच्छाम्यव
शृङ्गे कृष्णमृगस्य यामनयनं कण्डूयमानां मृगीम् ॥ १७ ॥

विदूषक—(आत्मगतम्) जह अह देवसामि पूरिदध्व णेण वित्तफलक
लम्बकुशाण तारसाण कदम्बेहि । [(आत्मगतम्) यथाइ पश्यामि पूरपि-
३ व्यमनेन चित्रफलक लम्बकृत्वाणा तापसाना कदम्बे ।]

राजा—वयस्य, अन्यच्च । शकुन्तलाया प्रसाधनम'भिप्रेतमने विस्मृतमस्मामि ।

विदूषक—किं विअ । [किमिब ।]

६ सानुमती—धनवासस्य सोऽमारस्य विणअस्य अ अ परिअ भविस्सदि ।
[मनवासस्य सौकुमार्यस्य विनयस्य च यत् सदृश भविष्यति ।]

King—Hear

The river Mālīni is to be drawn with pairs of swans resting on [its] sandy banks, [and] on both sides of it [are to be painted] the sacred adjoining hills of the Himālaya [lit the father of Gaurī] with deer reclining on them, and under a tree, possessing bark-garments suspended from its branches I desire to represent [lit to create] a doe rubbing [her] left eye on the horn of a black antelope 17

Vidūṣaka—(To himself) As [far as] I see, he should fill the picture-board with multitudes of long-bearded hermits

King—Friend, and another thing A decoration of Śakuntalā which was intended [to be drawn] here, was forgotten by us

Vidūṣaka—What possibly ?

Sānumatī—[some thing] that will be appropriate to her forest-residence, tenderness and modesty.

राजा—

कृतं न कर्णापितधन्धनं स्वखे
शिरीषमागण्डविलम्बिकेसरम् ।
न वा शरच्चन्द्रसरीचिकोमलं
सूणालसूत्रं रचितं स्तनान्तरे ॥ १८ ॥

विदूषकः—भो, किं णु तत्तद्दोषी रत्तपद्ममोहिणा अग्नहत्येण मुह आवा-
रिअ चड्ढचड्ढा विअ टिदा । (सावधान निरूप्य) आ, एतो दासीएपुत्तो
३ कुसुमासपाडचो वत्तहोदीए वअण अहिल्लङ्घि मदुअरो । [भोः, किं नु
तत्रभवती रत्तपद्मशोभिनाप्रहस्तेन मुखमाचार्यं चकितचकितेव स्थिता । (सावधानं
निरूप्य ।) आ, एव दासा पुत्रं कुसुमरसपाटचरस्तत्रभवत्या वदनमभिलङ्घते
६ मधुकरः ।]

राजा—ननु वार्यतामेप वृष्टः ।

विदूषक—मवं एव अविणीदागं साधिवा इमस्म वारणे पड्विस्सदि
९ [भवानेवाविनीदाना ज्ञायित्तस्य वारणे प्रभविष्यति ।]

King—

A Śirīṣa flower, friend ! with [its] stalk placed on [her] ear [and its] filaments hanging down to the cheeks, has not been drawn. Nor has a necklace of lotus-fibres, delicate like the rays of the autumnal moon, been formed in the interval of [her] breasts 18

Vidūṣaka—Oh ! Why is it that her ladyship stands, as though very much frightened, having covered her face with the palm of [her] hand, which shines like a red leaf ? (Having observed closely) Ah ! Here the whore-son, the bee, the robber of the honey of flowers, is rushing at her ladyship's face.

King—Why, let this impudent fellow be warded off

Vidūṣaka—You alone, the chaser of the undisciplined, will be able to drive him off

१ 'रत्तकुवलयपद्ममोहिणा (रत्तकुवलयपद्मशोभिना)' न-क, २ 'ओवारिअ (अपवार्यं)' न, 'आवरिअ (आवृत्य)' म, ३ 'दुट्टा' इत्यधिकमत्र व-न-क-पुस्तकेषु, ४ 'कुसुमानव (कुसुमानव)' म.

राजा—युज्यते । अयि मो कुसुमलताप्रियातिये, मिमत्र परिपतनये
दमनुभवसि ।

एषा कुसुमनिषण्णा तृपितापि सती भवन्तमनुक्ता ।

प्रतिपालयति मधुकरी न खलु मधु विना स्वया पिबति ॥१९॥

सानुमती—अज्ज अभिजाद षण्णु एसो वारिदो । [अद्याभिजात खल्वेव
वारिवं ।]

विदूषक—पट्टिदिवा वि वामा एमा जादी । [प्रतिपिद्वापि वामेया ज्ञाति ।]

राजा—एव मो, न मे शासने तिष्ठसि । श्रूयन्ता तर्हि सप्रति ।

अङ्गिप्रवालनसुपल्लुप्लोमनीय

पाति मया सदयमेव रतात्सवेषु ।

विम्याधरं स्पृशसि चेद्गमर प्रियाया-

स्त्वां कारयामि कमलोदरवन्धनस्थम् ॥ २० ॥

विदूषक—एव तिकेखणदण्डस्से किं ण माइस्सदि । (प्रहस्य । आत्मगतम्)
एषो दाव उम्मतो । अहं पि एदस्स उद्वेण ईदिसवण्णो विअ ससुतो ।

King—All right O you, the favourite guest of creepers-in-
flowers! Why do you undergo the trouble of wandering round
(*pari*) here?

Here the female bee, attached to you and seated on a
flower, is waiting [for you], though she is thirsty. Indeed,
she does not drink the honey without you. 19

Sānumatī—To day, indeed, he has been courteously warded off.

Vidūṣaka—Though prohibited, this class [of animals remains]
perverse.

King—Thus, oh, you do not conform to my command! Hear
then now

If, (O) bee! you touch the Bimba like lower lip of my
be'oved, which is attractive like, the uninjured young
leaf of a tree [and] which was drunk only tenderly by
me in festivals of love, I shall have you put in the prison
of the hollow of a lotus. 20

Vidūṣaka—Will he not fear one whose punishment is thus
severe? (*Laughing To himself*) As for him, he has gone

३ (प्रकाशम्) भो, चित्तं क्वलु एव । [एवं तीक्ष्णदण्डस्य किं न भेष्यति ।
(प्रहस्य । आत्मगतम्) एष तावदुन्मत्त । अहमप्येतस्य सद्नेनेदृशवर्ण^१ इव^२
सवृत्तः । (प्रकाशम्) भो, चित्रं खल्वेतत् ।]

६ राजा—कः चित्रम्^३ ।

सानुमती—अहं पि दाणिं अवगदत्या, किं उष जहलिहिवाणुमावी एसो ।
[अहमपीदानीमव^४गतायां, किं पुनर्यात्रिणिताणुमाव्येषः ।]

९ राजा—वयस्य, किमिदमनुष्ठितं पौरोग्यम् ।

दर्शनसुखमनुभवत साक्षादिव मन्मथेन हृदयेन ।

स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता ॥ २१ ॥

(वापं विहरति)

सानुमती—पुत्रावरविरोही अपुत्रो एवो विरहमगो । [पूर्वापरविरोध्यपूर्वं
एव^५ विरहमार्गं ।]

३ राजा—वयस्य, कथमेवम^६विधान्तदु खमनुभवामि ।

mad I too have become as though of similar colour through
association with him' (*Aloud*) Oh, it is only a picture'

King—How picture !

Sanūmatī—I too have now realised the fact What of him
who is experiencing what he has painted ?

King—Friend, what middlemness has this been perpetrated
[by you] ?

While, with my heart wholly absorbed in her, I was
experiencing the pleasure of [her] sight, as though she
were present before my eyes you have, by reviving [my]
recollection, again transformed my beloved into a picture 21

(*Sheds tears*)

Sanūmatī—Unprecedented is this course of separation inas-
much as it involves a contradiction between what has preceded
and what follows [i. e. the king's previous and subsequent
conduct]

King—Friend, how I thus experience ceaseless pain !

१ 'ईदृशवर्णो (ईदृशवचन.)' च २ नास्तीदं च-पुस्तके ३ 'एतत्' म.
४ 'अवगदत्या (अवगतायां) च-म. ५ 'विहाण (विधान)' म. ६ 'अविश्राम' म.

प्रजागरात् खिलीभूतस्तस्या स्वप्ने समागम ।
यास्पस्तु न ददात्येनां द्रष्टुं चित्रगनामपि ॥ २२ ॥

सानुमती—सव्वहा पमज्जिद हए पचादेसुदुस्र मउन्दलाए ।

[सर्वथा प्रमाजित त्वया प्रयादेशदुःख शकुन्तलाया ।]

(प्रविश्य ।) चतुरिका—जेदु जेदु भटा । वट्टिआकरण्डअ गेण्डिअ इदो
३ मुह पत्थिद झि । [जयतु जयतु भर्ता । वट्टिकाकरण्डक पृथीत्वितोमुख
प्रस्थितास्मि ।]

राजा—किं च ।

६ चतुरिका—घो मे हत्यादो अन्तरा तरलीअतुदिआए देवीए वसुमदीए अह
एव्व अज्जउत्तस्य उवणइस्स ति सबलमार गहिदो । [न मे हस्तादन्तरा
तरलिकाद्वितीयया देव्या वसुमत्याहमेवार्थपुत्रस्पोरनेष्णामीति सबलास्फार
९ पृथीत ।]

विदूषक—दिट्ठिआ तुम मुत्ता । [दिष्वा त्व मुक्ता ।]

चतुरिका—जाज देवीए विडवल्लग उत्तरीअ तरलीआ मोचेदि ताव मए
१२ गिण्वहिदो अत्ता । यावेदेव्या विटपल्लमुत्तरीय तरलिका मोचयति तावन्मया
निर्वाहित आत्मा ।]

Through wakefulness union with her is barred in a
dream Tears on the other hand do not allow [me] to
behold her even when represented in a picture 22

Sānumatī—You have completely wiped off Sakunta's sorrow
for repudiation

(Entering) Caturikā—May master be victorious, be victorious.
Having taken the box of brushes I had started in this direction—
King—What then ?

Caturikā—That was on the way forcibly seized from my hand
by Queen Vasumatī, who was accompanied by Taralikā, saying,
' I shall myself take [it] to my noble Lord '

Vidūṣaka—Fortunately you were let off

Caturikā—While Taralikā was disengaging the queen's upper
garment, which had stuck to the branch [of a tree], I took
myself away

राजा—वयस्य, उपस्थिता देवी बहुमानगर्विता च । भवानिमा प्रतिकृतिं
१५ रक्षतु ।

विदूषकः—अत्तार्णं सि भणाहि । (चित्रफलकमादायोत्थाय च) जइ भव
अन्तरकालकूटादो मुजीअट्टि तदो म मेहप्पडिच्छन्दे पासादे सहावेहि ।

१८ (द्रुतपद निष्क्रान्तः) [आत्मानमिति सणः । (चित्रफलकमादायोत्थाय च)
(द्रुतपदं निष्क्रान्तः)]

२१ सानुमती—अण्णसकन्तहिअओ सि पढमगभावण अवेक्खदि तिडिलसोहदो
दाणि एसो । [अन्यमज्जान्तहृदयोऽपि प्रथमप्रभावनामपेक्षते ०जियिलसोहदो
इदानीमेपः ।]

२४ (प्रविश्य पत्रहस्ता) प्रतीहारी—जेडु जेडु देवो । [जयतु जयतु देव ।]

राजा—वेत्रवति, न खल्वन्तग दृष्टा त्वया देवी ।

प्रतीहारी—अह इ । पत्रहस्त्य मं देविकख पडिणिउत्ता । [अथ किम् ।

२७ पत्रहस्ता मा प्रेक्ष्य प्रतिनिवृत्ता ।]

King—Friend, the queen is a hand and she is proud of [my] great esteem [of her] Do you [therefore] save this picture.

Vidūṣaka—Say ‘[Save] yourself’ (*Taking up the picture board and rising*) if your majesty is let off from the deadly poison of the harem, then call me in the Meghapratichchanda palace (*Goes out with hasty steps*)

Sānumatī—This [king], whose affection has now become less ardent, shows regard to his first love, though his heart is transferred to another

(*Entering with a letter in hand*) **Portress**—may your majesty be victorious, be victorious.

King—Vertravati did you really not see the queen midway i. e. on your way ?

Portress—What then ? [But] seeing me with a letter in hand, she returned

१ ‘०उरकूडवागुरादो (०पुरकूडवागुरात्)’ इत्यपि पाठः । ‘०उरकन्हादो (०पुरकलहात्)’ म. २ ‘सद्वावेहि (जब्दापय)’ न-म; (‘अब्दय’) व. ३ ‘ठिरसोहदो (शिरसोहद.)’ म. ४ ‘सोहदो (सोहद.)’ न.

राजा—कार्यज्ञा कार्यापरोक्ष मे परिहरति ।

प्रतीहारी—देव, अमचो विष्णवेदि । अत्यजादस्स गणनाबहुलदाए एक
३० एव पोरकज्ज अपेक्षिणद । त देवो पणारुड पचमसीअरुडु ति । [देव,
अमान्यो विज्ञापयति । अर्थजातस्य गणनाबहुलनैकमेव पौरकार्यमवेक्षितम् ।
तदेव पणारुड प्रत्यक्षीकरोत्विति ।]

३३ राजा—इत पत्रिका दर्शय । (प्रतीहायुपनयति)

राजा—(अनुवाच्य) कथम् । समुद्र-पथद्वारी सार्यवाहो धनमित्रो नाम
नौ-यसने विपन्न । अनपत्यश्च किल 'तपस्वी । राजगामी तस्यार्थसचय इत्ये-
३६ तदमत्येन लिखितम् । (सविशदम्) कश्च ख-वनस्यता । वैत्रवति, वपुधन-
त्वाद्वहुपत्नीकेन तत्रभवता भवितव्यम् । विचार्यता यदि काचिदापन्नसत्त्वा
तस्य भार्यासु स्यात् ।

३९ प्रतीहारी—देव, दाणि एव्व मादेदमस्स सेट्ठिणो दुहिआ णिभ्युत्तपुसवणा-

King—Knowing [the importance of my] duty she avoids
[causing] interruption to [my] work

Portress—Your majesty, the minister thus reports. By reason
of the length of the calculation of a collection of treasures [i. e.
revenue received from various quarters] only one case of the
citizens has been investigated. May your majesty see it [as]
put on paper,

King—Show the letter here (*The door keeper brings it near*)

King—(*Having read*) How ! A leading merchant, named
Dhanamitra, carrying on business by sea, died in a ship disaster
And childless, they say, is the poor man. His store of wealth
goes to the king—this is what has been written by the minister
(*Sorrowfully*) Childlessness is misery, indeed. *Vetravati* ! On
account of his being possessed of vast wealth, his honour [viz.
the merchant] must have had many wives. Let it be inquired
if some one among his wives is quick with child.

Portress—Your majesty, it is reported that his wife,

आभा से सुणीअदि । [देव, इदानीमेव सञ्ज्ञेयकस्य श्रेष्ठिनो दुर्हितां निर्वृत्तपुस-
वना जायास्य ध्रुयते ।]]

४२ राजा—तनु गर्भं पित्र्य रिजग्रमर्हति । गच्छ । एवममात्यं वृद्दि ।

प्रतीहारी—ज देवो आणवेदि । [यदेव आज्ञापयति ।] (प्रसिद्धता)

राज्ञा—एहि तावत् ।

४५ प्रतीहारी—इअग्नि । [इयमस्मि]

राज्ञा—किमनेन मनतिरस्मि नास्तीति ।

येन येन वियुज्यन्ते प्रजा स्मिन्नेन वन्धुनां ।

स म पापादृते तापां दृश्यन्त इति ध्रुपताम् ॥ २३ ॥

प्रतीहारी—एवं णाम घोसददव्व । (निष्क्रम्य । पुनः प्रविश्य) काले षवुद्धं
विभ अहिणन्दिद देवस्त चासणाम । [एव नाम घोषयितव्यम् । (निष्क्रम्य
३ पुनः प्रविश्य) काले प्रवृष्टमिवाभिनन्दित देवस्य आसनम् ।]

राज्ञा—(दीर्घमुष्ण च निश्चस्य) एव भो व्रततिच्छेदनिरवलम्बाना कुल्याना

the daughter of a merchant of Saketa, has had her Purnavasa ceremony performed only recently

King—Surely, the son deserves paternal property. Go say so to the minister

Portress—As your majesty commands (*She starts*)

King—Just come

Portress—Here I am

King—What matters it [if] one has [or] has not progeny?

From whatever loving kinsman the subjects are separated, Dasyanta will be [in the place of] that [kinsman] with them, an exception,—let this be proclaimed 23

Portress—Thus, surely, should be proclaimed (*Going out and entering again*) Your majesty's proclamation [his command] has been greeted by the people like a timely shower

King—(*Heaving a deep and hot sigh*) Thus, oh, the riches of families, that have become supportless owing to the failure of progeny, wait upon another on the death of the root-or prop-

- मूलपुरुषान्नसाले सपद परमुपतिष्ठन्ने । ममाप्यन्ने पुत्रवशश्चिरा एष वृत्तान् ।
 १ प्रतीहारी—परिहृदं अगहहम् [प्रतिहृतममदत्तम् ।]
 राजा—थिठ मामुपस्थितयेयोऽवमानिनम् ।
 सानुमती—अप्रवञ्च नहि एव हिभए करिअ निन्दितो जेज अणा ।
 १ अससय सखीमेव हृदये वृत्त्वा निन्दितोऽनेनात्मा ।]

राजा—

संतोषितेऽप्यात्मानि धर्मपत्नी
 त्यक्त्वा मया नाम कुलप्रतिष्ठा ।
 कलिरप्यमाणा महते फलाय
 वसुंधरा काल इवोद्धरीजा ॥ २४ ॥

सानुमती—अपरिच्छिन्ना दाणि दे सददी मविस्सदि । [अपरिच्छिन्नेदानीं
 ते सवतिर्मविभ्यति ।]

३ चतुरिथा—(जगत्पितृकम्) अए, श्मिण्ण सयवाहवुत्तन्तेण दिज्जणुयेओ
 मत्त । ण अस्सासिद्धुं मेहपच्छिन्नादो अज्ज माह्व्व गण्हिअ आभन्तेहि ।

man At my demise too such is the fate of the splendour of
 Purn's line

Portress—Let evil be averted

King—Fie on me that disregarded the bliss that had arrived

Sānumati—Undoubtedly having none but my friend in mind,
 he censured himself

King—

Although myself was implanted [in her], verily by
 me was cast off my lawful wife, the support of my family,
 who, like the earth with the seed sown at the proper
 time, was to conduce to a mighty fruit 24

Sānumati—Uninterrupted will now be the continuance [of
 your line]

Caturikā—Oh ! The lord has his grief doubled by this account
 of the merchant. In order to console him, fetch the venerable
 Madhavya from the M ghapra'schaanda palace and come [back].

[(जनान्तिकम्) अयि, अनेन सार्थवाहवृत्तान्तेन 'द्विगुणोद्देशो भर्ता । एनमा
श्वासयितुं मेघप्रतिच्छदादार्यं माहव्यं गृहीत्वामच्छ' ।]

प्रतीहारी—सुदृढ भणसि । [सुष्टु भणसि ।] (निष्क्रान्ता^३)

राजा—अहो दुष्यन्तस्य संशयमाह्लाः पिण्डभाजः । कृत ।

अस्मात् परं वत यथाश्रुति संभृतानि
को न कुले निवपनानि नियच्छतीति^४ ।

नूनं प्रसूतिविकलेन मया प्रसिलं

घौताश्रुशेषमुदकं पितरः पिबन्ति ॥ २५ ॥

(मोहमुपगतः)

चतुरिका—(ससभ्रममवलम्ब्य^५) समस्तमदु भद्र । [समाश्रयितु भर्ता ।]

३ सानुमती—हृष्टी हृष्टी । सति वस्तु दीवे वववाणदोसेण एसो अन्धआरदोस
अणुदोदि । अह दार्णि एव्व णिव्वुदं करोमि । अहवा सुद मए सचन्दलं

समस्सासअन्तीए महेन्दजणणीए मुहादो जण्णभावोस्तुआ देवा एव्व तह
६ अणुचिदिट्ठस्सन्ति जह अद्रेण धम्मपदिणिं भद्र अहिणन्दिस्सदि ति । ता

जुत्त एद कालं पडिपालिट्ठुं । जाव इमिणा वुत्तन्तेण पिअसट्ठिं समस्सासेमि ।
(उद्गन्तकेन निष्क्रान्ता) [हा धिक् हा यिक् । सति खलु दीपे व्यवान-

९ दीपेणौषोऽन्धकारदोपमनुभवति । अहमीदानीमेव निर्वृतं करोमि । अथवा श्रुत

Portress—You say well (Goes out)

King—Oh ! The ancestors of Dasyanta have mounted upon a
doubt. Why ?

Who, after this [Dasyanta] in our family, alas ! will
offer [us] the libations prepared according to the scrip-
tural precept ?—thus thinking, surely, my fore-fathers drink
what remains of the water after washing their tears—[tea
water] which is poured out [to them] by me, who am
destitute of progeny

25

(Hast away)

Caturikā—(Hastily supporting him) Let Master take comfort.

Sānumatī—Oh, alas ! oh, alas ! Though the lamp is really
there, he is experiencing the evil of darkness owing to the fault
of the screen I can even now make him happy Or rather,

१ 'विदणुव्वेओ (विगुणोद्देशो) वः ; 'दिउणिआणुमओ (द्विगुणितालुणयो)'
म. २ 'आअच्छामि (आगच्छामि)' म. ३ 'निष्क्रान्ता चतुरिका' म. ४
'करिभ्यतीति' म. ५. 'अवलोक्य' व-न.

मया शकुन्तला समासासवन्त्या महेन्द्रजनन्या मुखाद् यज्ञमगोत्सुका देवा एव
 उधातुञ्जाल्यन्ति यथाचिरेण धर्मपत्नीं मर्तामिनन्दिष्यतीति । तद् युक्तमेव काल
 १३ प्रतिपालयितुम् । यावदेन शृत्तान्तेन प्रियसखीं समाश्रासयामि ।] [उद्गान्केन
 निष्क्रान्ता)

(नेपथ्ये ।) अरवन्नण अरवद्गण्यम् । [अन्नगण्यम् भद्रगण्यम् ।]

१५ राजा—(प्रत्यागत । कर्णं दत्त्वा) अये, मावव्यस्येवार्तस्वर । क कोऽत्र भो ।
 (प्रविश्य) प्रताहारी—(सभ्रमम्) परित्ताभ्रदु देवो संभ्रजगदं वभ्रसम् ।
 [परित्रायतां देवः सशयगतं वयस्यम् ।]

१८ राजा—केनातगन्धोः प्राणवक्त्र ।

प्रताहारी—अदृष्टरूपेण केण वि सत्तेण अविक्कमिअ मेहप्पच्छिन्दस्स
 पासादस्स अगमूमि आरोविदो । [अदृष्टरूपेण केनापि सत्त्वेनातिक्रम्य मेघप्र-
 २१ विच्छन्दस्य प्रासादस्यापमूमिमारोपितः ।]

I have heard from the mouth of Mahendra's mother as she was
 consoling Śakuntalā that the gods themselves, longing for their
 share at sacrifices, will so arrange that the husband will in a
 short time hail his duly-wedded wife. It is therefore proper to
 bide this [i. e. that much] time. In the meanwhile I console
 my dear friend with this news (*Goes out with a jump in the sky*)

(Behind the curtain) A crime against a Brāhmana! A
 crime against a Brāhmana

King—(Coming to his senses and listening) Oh! The cry of the
 distressed is like that of Mādhavya. Who is here, ho! who?

(Entering) Door-keeper—(With confusion) Let your majesty,
 protect your friend, who is in danger

King—By whom is the poor fellow humbled?

Portress—By some spirit of invisible form, having over-
 powered him, he has been mounted on the upper most floor of
 the Meghaspatichanda palace.

१ 'ता ण (तम)' न २ 'उन्नु (क्षन्तु)' म. ३ वत्तिथाउत्तन्तेण (वर्तिक-
 वृत्तान्तेन) म ४ 'आर्तकण्ठो' म.

राजा—(उत्थाय) मा तावत् । ममापि सत्त्वैरभिभूयन्ते गृहाः । अथवा ।

अहन्यहन्यात्मन एव ताव-

ज्ज्ञातुं प्रमादस्खलितं न शक्यम् ।

प्रजासु कः केन पथा प्रयाती-

त्यशेषतो वेदितुमस्ति शक्तिः ॥ २६ ॥

(नेपथ्ये ।) भो बधस्स, अविहा अविहा । [भो वयस्य, अविहा अविहा ।]

राजा—(गतिभेदेन परिक्रामन्) सखे, न भेतव्य न भेतव्यम् ।

३ (नेपथ्ये ।) (पुनस्तदेव पठित्वा) कह ण भाइस्स । एस म को वि पच्चवणद-
सिरोहर इक्खु विअ तिण्णभङ्गं करेदि । [कथ न भेष्यामि । एष मा कोऽपि
प्रत्यवन्तशिरोधरभिक्षुमिव त्रिभङ्ग करोति ।]

६ राजा—(सदृष्टिषेपम्) धनुस्तावत् ।

(प्रविश्य शार्ङ्गहस्ता ।)

यवनी—भद्र, एदं इत्यावावसहिदं ससराणम् । [भर्त, एतद्दस्तावापसहित
सशरामन्म् ।] (राजा सशर धनुरादत्त)

King—(*Rising up*) Not certainly ! Even my house is infested by evil spirits. Or rather,

It is not possible to know in the first place one's own slips through carelessness day after day Is there [then] the power to ascertain fully as to which of my subjects goes by which path ?

26

(*Behind the curtain*) O friend ! Alas ! Alas !

King—(*Walking round with an altered gait*) Friend ! Fear not, fear not.

(*Behind the curtain*) (*Saying the same again*) How shall I not fear ? Here some one is breaking me into three, like a sugar-cane, with my neck bent backwards

King—(*Casting a glance*) Just [my] bow

(*Entering bow in hand*) **Yavnai—**Master ! Here is your bow along with the hand-guard.

(*The king takes the bow with arrows*)

१ 'पचावणद (पश्चादवन्त)' च-म. २ 'तिण्णभङ्ग (तीक्ष्णभङ्ग)' च; 'तिक्खण-
भङ्ग (तीक्ष्णभङ्ग)' म, 'तिक्खभङ्ग (तीक्ष्णभङ्ग)' क. ३ 'ससर (सशर)' इत्यधिकं
म-पुस्तके.

(सिपथ्ये १)

एष त्वामभिनवकण्ठशोणितार्थी
 शार्दूल पशुमिष हन्मि चेष्टमानम् ।
 आर्तानां मयमपनेतुमात्तधन्या
 दुष्यन्तस्तव शरण मवत्विदानीम् ॥ २७ ॥

राजा—(सरोषम्) क्व मामेवोद्दिशति । तिष्ठ कुणपाशनं, त्वमिदानीं न
 भविष्यसि । (शार्दूलमारोप्य) वेत्नवति, सोपानमार्गमादेशय ।

३.मतीहारी—इदो इदो देवो । [इव इतो देव ।]

(सर्वं सत्वरमुपसर्पन्ति)

राजा—(समन्ताद्विलोक्य) शून्यं सत्त्वितम् ।

६.(नेपथ्ये ।) अविहा अविहा । अह अत्तभवन्त पेत्सामि । तुमं म ण
 पेत्सपति । विडाल्मगहिदो मूनओ विभ गिरासो द्वि जीविदे सवुतो ।

[अविहा अविहा । अहमजभवन्त पत्सामि । त्व मा न पत्ससि । विडाल्मगृहीतो

१.मूयक इव निराशोऽस्मि जीविते संवृत्त ।]

राजा—भोस्तिरस्त्वरिणीपवित, मदीयं शच्च त्वा दक्षयति । एष तमिपुं स्रदधे

(Behind the curtain)

Here, thirsting for fresh blood from the throat, I kill
 you struggling, like a tiger a beast Let Dnsyanta, who
 has taken up his bow to remove the fear of the distressed,
 be your protector now

King—(With rage) How ! It alludes to even me Stay, eater
 of corpses ! You will not be now. (Stringing the bow) Vetravaal,
 show the way to the stair-case

Door-Keeper—This way, this way, [may] your majesty [move]
 (All approach hastily)

King—(Looking around) This is, indeed, vacant

(Behind the curtain)—Alas ! Alas ! -I see your majesty
 You see me not. Like a mouse seized by a cat, I have become
 hopeless of my life

King—O [you] proud of [your] veil of inviolability ! My
 weapon will see you. Here I fix that arrow,

यो हनिष्यति वध्यं त्वां रक्ष्यं रक्षिष्यति^१ द्विजम् ।
हंसो हि क्षीरमावृत्ते तन्मिश्रा वर्जयत्यप^२ ॥२८॥

(असं मघते)

(ततः प्रविशति 'मातलिर्विदूषकश्च ।)

मातलि.—

कृताः शरव्यं हरिणा तवासुरा
शरासनं तेषु विकृष्यतामिदम् ।
प्रसादसौम्यानि सतां सुहृद्भाने
पतन्ति चक्षुंषि न दास्याः शराः ॥ २९ ॥

राजा—(अन्नमुपसह्रन्) अये, मातलि । स्वागत महेन्द्रसारथे^३ ।

'विदूषक'—अहं जेण इट्ठपसुमार मारिदो सो इमिणा साअदेण अट्ठिणन्दी-
३ अदि । [अह येनेट्ठिपसुमार मारित- तोअनेन स्वापतेनाभिनन्दते ।]

मातलि—(अस्मितम्) आद्युष्मन्, श्रूयता यदस्मि हरिणा भवत्सकारं प्रेरित^४ ।

Which will kill you, who deserve to be killed, [and]
protect the Brāhmana, who is worthy of protection for,
the swan takes up milk and rejects the water mixed up
with it

28

(Fixes the missile)

(Then enters Mātali and Vidāsaka)

Mātali—

The demons have been made your target by Hari.

Let this bow be drawn against them Of the good, on
friendly people, fall eyes, soft with favour, not dreadful
arrows.

29

King— (Withdrawing the missile) Oh! Mātali! Welcome,
Mahendra's charioteer!

Vidāsaka—He, by whom I was [very nearly] killed in the
manner of a sacrificial animal, is by him greeted with a welcome!

Mātali—(With smile) Long-lived one, hear why I am sent to
your presence by Indra

१ 'रक्षति च' व-त-म. २ 'विदूषकमुत्सृज्य मातलि.' च, 'विदूषक...
मातलिर्विदूषकश्च' म. ३ 'सारथये' म. ४ इतः प्राक् 'प्रविश्य' इति
पाठ्योक्तिर्न-पुस्तके.

राजा—भवहितोऽस्मि ।

६ मातलि—अस्ति कालनेमि^१प्रसूतिर्दुर्जयो नाम दानवगणः ।

राजा—अस्ति । श्रुतपूर्वं मया नारदात् ।

मातलि—

सद्युस्ते स किल शतक्रतोरजय्य-

स्तस्य त्वं रणशिरसि स्मृतो निहन्ता ।

उच्छेत्तुं प्रभवति यन्न सतस्रसि-

स्तत्रैशं तिमिरमपाकरोति चन्द्र ॥ ३० ॥

स भवानात्तसन्न एव इदानीं तमैन्द्ररयमारुह्य विजयाय प्रतिष्ठताम् ।

राजा—अनुष्टुप्तीतोऽहमनया मधवत संभावनया । अथ मादव्य प्रति भवता
३ किमेव प्रयुक्तम् ।

मातलि—तदपि कथ्यते । किञ्चिन्निमित्तादपि मनसतापादायुष्मान् मया
‘विक्रवो दृष्ट । पश्चात् कोपयितुमायुष्मन्त तथा कृतवानस्मि कुत ।

King—[I am attentive

Mātali—There is a group of demons, called Durjaya, the progeny of Kalanemi

King—There is [This has been] heard before by me from Nārada

Mātali—

That [group], they say, is impossible to be conquered by Indra, your friend, [but] you are destined to be its destroyer at the head of the battle. The nocturnal darkness, which the sun is not able to destroy, the moon removes

30

Let that self of yours, even with the weapon taken up, start for victory, having mounted that car of Indra

King—I am favoured by this honour of Indra. But (atha) why was it thus practised by you with reference to Mādavya?

Mātali—That also is told. The long-lived one was seen by me in a distressed condition owing to mental affliction of a certain cause. Then to rouse the long-lived one to anger, I acted in that manner. Why?

ज्वलति चलितेन्धनोऽग्निर्विक्रान्त पन्नगः फणां कुरुते ।

प्रायः स्वं महिमानं क्षोभात् प्रतिपद्यते हि जनः ॥ ३१ ॥

राजा—(जनान्तिकम्^१) वयस्य, अनतिक्रमणीया दिवस्पतेराज्ञा । तदत्र परिगतार्थं कृत्वा मद्बचनादमात्यपिशुन ब्रूहि ।

त्वन्मतिः केवला तावत् परिपालयतु प्रजा ।

अधिज्यमिदमन्यस्मिन् कर्मणि व्यापृतं धनुः ॥ २२ ॥

विदूषकः—अ भव आणवेदि । [यद्रवानाज्ञापयति ।] (निष्क्रान्तः)

मातलिः—आयुष्मान् रथमारोहतु ।

(राजा ग्धाधिरोहण नाटयति)

(निष्क्रान्ता सर्वे)

इति पद्योऽङ्कः

Fire blazes up, when the fuel is stirred The snake,
when offended, expands its hood For, usually people
attain their proper greatness through provocation 31

King—(Aside) Friend, the command of the lord of heaven is
not to be transgressed Therefore, making him acquainted with
facts in this matter, say thus to minister Prāsana at my word :

Let your intelligence alone protect the subjects for
a time (tāvat) This strung bow is engaged in another
work 32

Vidūśaka—As your majesty commands (Goes out)

Mātali—Let the long lived one mount the chariot

(The king gesticulates ascending the car)

(All go out)

END OF SIXTH ACT

१ इतः पूर्वं 'युक्तमनुष्ठित भवद्भिः' इत्यधिकं म-पुस्तके,

सप्तमोऽङ्कः

(सप्त प्रविशत्याकाश्यानेन रथाधिष्ठो राजा मातलिश्च)

राजा—मातले, अतुष्टितनिदेशोऽपि मघवत शक्रियाविशेषादनुपपुत्रमि-
३ धारमान समर्थये ।

मातलि — (संस्मितम्) आशुष्यन्, उमद्यमप्यपरितोष समर्थये ।

प्रथमोपकृतं भरुत्पत्त

प्रतिपत्या लघु मन्यते भवान् ।

गणयत्य^१वदानयिस्मितो

मघत सोऽपि न सत्क्रियागुणात् ॥ १ ॥

राजा—मातले, मा मेवम् । स खलु मनोरथानामप्यभूमिर्विसर्जनावस्यसत्कार ।

मम हि दिवौकषा समक्षमर्षासनोपवेधितस्य

अन्तर्गत^२प्रार्थनमन्तिकस्थं

जयन्तमुद्गीक्ष्य कृतस्मितेन ।

Seven ACT

(Then enter along the aerial path the king, mounted on
a chariot and Matali)

King—Matali, although I have executed the command, I deem myself to be as though of no use [to him], owing to the special honour of Indra

Matali—(With a smile) Long lived one, I fancy both [of you] are dissatisfied

You think lightly of the prior obligation [conferred by you] on Indra by [reason of] the honour [done to you by him] He on his part, surprised at your brilliant achievement, cares not for the excellences of the reception [accorded to you]

King—Matali, no, [say] not so The honour [paid to me] at the time of bidding me farewell was, indeed, beyond the range of even [my] fondest desires For, on me, who was made to sit on half his seat, in the presence of the gods,

Was fastened a garland of Mandara flowers, marked with the [celestial] yellow sandal on his chest that was

आमृष्टवक्षोहरिचन्द्रनाडुग

मन्दारमाला हरिणा पितद्धा ॥ २ ॥

मातलि.—किमिव नामासुष्मानमेश्वरान्नाहंति । पश्य ।

सुखपरस्य हरेरुभयैः कृतं

त्रिविधमुद्धतदानवकण्ठकम् ।

तव शरैरधुना नतपर्वभिः

पुरुषकेसरिणश्च पुरा नखैः ॥ ३ ॥

राजा—अत्र खलु शतक्रतोरेव महिमा स्तुत्यः ।

सिध्यन्ति कर्मसु महत्स्वपि यन्नियोज्याः

संभावनागुणमवेहि तमीश्वराणाम् ।

किं वामच्चिष्यदरुणस्तमसां विभेत्ता^१

त चेत् सहस्रकिरणो घुरि नाकरिष्यत् ॥ ४ ॥

मातलि.—‘सहस्रमेतदानुष्मतः । (स्तोकमन्तर्गमतीत्य) आयुष्मन्, इतः

rubbed off [by it] by Indra, who indulged in a smile, as he looked at Jayants, who was sitting near and who had an inward longing [for such distinction] 2

Mātali—What possibly does the long-lived one not deserve from the lord of the immortals? Behold,

The heaven of Indra, who is addicted to pleasure, has been rendered free from the thorns of demons that were uprooted, by two [famous means]—now by your arrows, of which the joints are smooth [lit bent, so as not to protrude], and formerly by the claws of the Man-Lion 3-

King—Here really the might of Indra alone is to be praised

That servants succeed even in mighty enterprises,— know that to be the effect of the greatness of the masters Or would had Aruna have become the piercer of darkness, if the thousand-rayed [sun] had not placed him on the yoke [of his chariot] ? 4

Mātali—This is quite worthy of the long-lived one (*Traversing a small distance*) Long-lived one, this way behold the glory

१ ‘सुरसखस्य’ व. २ इत्. प्राङ् ‘मा भवम्’ इत्यविक्रम-पुस्तके. ३ ‘निहन्ता’.

म. ४ ‘सहस्रमेवैतद्’ न.

पदय नाकृत्यप्रतिष्ठितस्य सौभाग्यमात्मयज्ञस्य ।

विच्छिञ्चिषोपै सुरसुन्दरीणां

वर्णरमी कल्पलतांशुकेषु ।

१'विचिन्त्य' २'गीत' ३'मम' ४'वर्णं'

दिव्यौकसस्त्यञ्चरितं लिखन्ति ॥ ५ ॥

राजा—मातले, असुरस्यप्रहरोत्सुकेन पूर्वशुद्धिवमधिरोहता न लक्षित स्वर्ग-
मार्ग । १'कृतमस्मिन्' महता पयि वर्तामहे ।

३ मातलि —

त्रिस्तोतसं वहति यो गगनप्रतिष्ठां

व्योतीपि चर्नयति च प्रविमत्करश्मि' ।

तस्य' व्यपेतरजस्य प्रवहस्य वायो-'

मार्गो द्वितीयहरिविक्रमपूत एव ॥ ६ ॥

राजा—मातले, अत खलु १'सबाह्यान्त'करणो ममान्तरात्मा प्रधीदति ।

of your fame that is firmly (*pra*) established on the surface of
the heaven

With paints left over after the personal decorations
of heavenly beauties, the inhabitants of heaven here are
writing your exploit on vestments [obtained] from the
desire-yielding trees, after having thought out a compo-
sition (*arthabanjha*) suitable for singing

King—Matali, being eager to fight with the demons, I did
not observe the way to heaven while ascending the sky the
other day In which course of the wind are we ?

Matali—

This is the path, sanctified by the second step of
Hari, of the wind Pravaha, which is free from Rajas,
which bears the triple-streamed river located in the sky
and which causes the luminaries to revolve with their
rays [duly] distributed

King—Matali, hence, indeed, my inner self, together with the
external and internal organs, feels a pleasurable tranquility.

१ 'विचिन्त्य' घ-म फ २ 'गीति' घ-म ३ 'जात' न. ४ 'लक्षितो मया' क.

५ 'कृतमस्मिन्' घ-न ६ 'परिम' घ-म. ७ 'तस्य द्वितीयहरिविक्रमनिस्त्वमस्कं
वायोरिमं परिवहस्य वदन्ति मार्गम् ।' घ-न-म-फ. ८ 'सबाह्यकरणो' न-म.

(रथाङ्गमवलोक्य ।) मेघपदवीमवतीर्णो स्व ।

३ मातलि.—कथमवगम्यते ।

राजा—

अयमरविचरेभ्यश्चानकैर्निष्पतद्भि-
र्हरिभिरचिरभासां तेजसा चानुलिप्तैः ।
गतमुपरि घनानां वारिमर्भोदराणां
पिशुनयति रथस्ते स्त्रीकरङ्कितनेभिः ॥ ७ ॥

मातलि.—क्षणादायुष्मान् स्वाविकारभूमौ वर्तिष्यते ।

राजा—(अघोऽवलोक्य) मातले । वेगवतरणादाश्चर्यदर्शनः संलक्ष्यते
३ मनुष्यलोकः । तथा हि ।

शैलानामवरोहतीच शिखरादुन्मज्जतां मेदिनी
‘पर्णभ्यन्तरलीनतां विजहति स्कन्धोदयात् पादपा’ ।

(*Looking at a wheel of the chariot*) We have descended to the region of the clouds.

Matali—How is [this] known ?

King —

Here your chariot, with its rims bedewed with sprays, indicates our passage over clouds, whose bellies are pregnant with water, by the Cātakas flying forth through the interstices of the spokes and by the horses glistening [lit smeared] with the glow of lightning.

Matali—In a moment the long-lived one will be on the land under his own away.

King—(*Looking below*) Matali, the world of men is observed to be of wonderful appearance owing to our rapid descent. So indeed,

The earth as though descends from the summit of mountains that are emerging. Owing to the rise [i. e. coming into view] of [their] trunks, the trees give up the state of being enveloped or concealed in [their]

१ ‘पर्णस्वान्तर’ न, ‘वर्णस्वान्तर’ म.

संतानात् तनुभावनष्टसलिला १व्यक्तिं भजन्त्यापगा
केनाप्युत्क्षिपतेष पश्य २ भुवनं मत्पादरमानीयते ॥ ८ ॥

मातलि — साधु द्रष्टुम् । (सबहुमानभवलोभ्य) अहो, 'उदाररमणीया पृथिवी ।
राजा—मातले, कतमोऽयं पुरापरसमुद्रावगाढ. कनकरसनिस्वन्दी साध्य इव
३ मेषपरिष सातुमानलोभ्यते ।

मातलि — आयुष्मन्, एष खलु हेमकूटो नाम किंपुरुषपर्वतस्तप ४ सिद्धि-
क्षेत्रम् । पश्य ।

स्वायंभुवान्मरीचिर्षं प्रथभूय प्रजापति ।

सुरासुरगुह सोऽत्र सपत्नीकस्तपस्यति ॥ ९ ॥

राजा—तेन ह्यनतिरमणीयानि श्रेयासि । प्रदक्षिणीकृत्य भगवन्तं गन्तु
मिच्छामि ।

leaves Rivers, whose water had disappeared through thin-
ness, acquire manifestation through expansion Behold, the
world is as though being brought near me by some one
flinging [it] up 8

Mātali—Well observed (*Looking with great respect*) Oh !
[How] grand and charming [is] the earth !

King—Mātali, what mountain is yonder seen, that has plunged
in the eastern and the other [viz western] ocean and that
possessing a stream of liquid gold, is like a bar of evening clouds ?

Mātali—Long lived one, this is, indeed, the mountain of the
Kimpurasas, Hemakūta named, region of the perfect (*sam*)
fulfilment of penance Behold,

That Prajāpati, who sprang from Marici, the son of
the Self born and who [himself] is the father of gods
and demons, is here pra tising penance with his wife. 9

King—Then, surely, blessings are not to be passed by I
desire to proceed after having circumambulated the revered sage

१ 'सन्तानै' न, 'सन्तान' म २ 'व्यक्त' म ३ 'मय' म ४ 'उदम्'
म ५ 'तपसा सिद्धिक्षेत्रम्' य, 'पर तपस्विना सिद्धिक्षेत्रम्' म, 'तपस्विना
सिद्धिक्षेत्रम्' क.

३ मातलिः—प्रथमः कल्पः । (नाख्येनावतीर्णौ)

राजा—(सविस्मयम्)

उपोढशब्दा न रथाङ्गनेमयः

प्रवर्तमानं न च दृश्यते रजः ।

अभूतलस्पर्शतया 'निरुद्धत-

स्तवाचतीर्णोऽपि रथो न लक्ष्यते ॥ १० ॥

मातलि — एतावानेव शतक्रत्वोगयुग्मतश्च विशेषः ।

राजा—मातले, कतमस्मिन् प्रदेशे मागीचाश्रमः ।

३ मातलि.—(हस्तेन दर्शयन्)

बलमी'कार्धनिमग्रमूर्तिरुरसा संदष्टसर्पत्वचा

कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसंपीडितः ।

अंतव्यापि शकुन्तनीहनिचितं चिन्नज्जटामण्डलं

यत्र स्थाणुरिवाचलो मुनिरसावभ्यर्कंविभवं स्थितः ॥ ११ ॥

Matali—An excellent idea. (*They gesticulate descent*)

King—(*With surprise*)

The rims of the wheels have produced no sound, no dust too (ca) is seen rising Your chariot, which is free from jolting owing to its not touching the surface of the earth, is not, though descended noticed [to be so] 10

Mātali—This much only is the difference between Indra and the long-lived one.

King—Mātali, in which region is the hermitage of Mārica ?

Mātali—(*Pointing with his hand*)

[There] where ; motionless like the trunk of a tree, stands that sage, facing the sun's orb, whose body is half-plunged in an ant-hill, with [his] chest having a serpent's slough closely adhering to it, who at the neck is excessively pressed by a coil of the tenderis of old creepers [and] who is bearing a mass of matted hair that envelops his shoulders [and] that is thickly (n) filled with nests of birds.

राजा—नमस्ते कष्टतपसे ।

मातलि —(संयतप्रग्रह एव कृत्वा) 'एतावदितिपरिवर्धितमन्दागवृक्ष प्रजापते-
३ राश्रम प्रविष्टौ स्व ।

राजा—स्वर्गादधिकतर निर्वृतिस्थानम् । अमृतहृदमिवावगाढोऽस्मि ।

मातलि —(एव स्यापयित्वा) अवतरत्वायुष्मान् ।

६ राजा—(अवतीर्य) मातले, मवान् कथमिदानीम् ।

मातलि —स्यन्त्रितो मया एव । वयमप्यवतराम । (तथा कृत्वा) इत
आयुष्मन् । (परिक्रम्य) दृश्यन्तामत्रभवतामृषीणा तपोवनमूमय ।

९ राजा—ननु विस्मयादप्लोकयामि ।

प्राणानामनिलेन वृत्तिरुचिना सत्कल्पवृक्षे धने
तोये काञ्चनपद्मरेणुकपिशे 'धर्माभिषेकक्रिया ।

King—A bow to you whose penance is [so] rigorous

Mātali—(*Drawing in the reins of the chariot*) Here we have entered the hermitage of the Prajāpati, the mandāra-trees in which are reared by Aditi

King—[This is] a place of happiness superior to heaven I am as though immersed in a pool of nectar

Mātali—(*Having stopped the chariot*) Let the long-lived one alight

King—(*Alighting*) Matali ! How will you [get down] now ?

Mātali—The chariot has been secured by me We too shall down. (*Doing the same*) This way, long-lived one ! (*Walking around*) Let the [various] regions of the penance-grove of these revered sages be observed.

King—Why ! With wonder- I behold

In a grove, where there are desire-yielding trees, the necessary (*ucitā*) maintenance of life [is secured] with air In water tawny with the pollen of gold lotuses [is done] the act of ablation for religious practices On the surfaces

१ ' एतावदि परि० ' म, इत प्राग् ' महाराज ' इत्यधिक च-न-पुस्तकयो .

२ ' पुण्या० ' म.

ध्यानं रत्नशिखातलेषु विबुधस्त्रीसंनिधौ संयमो
यत् काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिस्तपस्यन्त्यमी ॥ १२ ॥

मातलि.—उत्सर्पिणी खलु महता प्रार्थना । (परिक्रम्य । आकाशे)
अये वृद्धशाक्ये, किमनुतिष्ठति भगवान् मारीचः । किं ब्रवीषि । दाक्षायण्या
३ पतिव्रताधर्ममधिकृत्य पृष्टस्तस्यै महर्षिपत्नीऽहितायै कथयतीति ।

राजा—(कर्णं दत्वा) अये, 'प्रतिपाल्यावसरः' खलु प्रस्तावः ।

मातलि.—(राजानमवलोक्य) अस्मिन्नशोकवृक्षमूले तावदास्तामायुष्मान्,
६ यावत् त्वामिन्द्रगुप्ते निवेदयितुमन्तरान्वेषी भवामि ।

राजा—यथा भवान् मन्यते । (स्थित.)

मातलि.—आयुष्मन्, साधयाम्यहम् । (निष्क्रान्त.)

of jewelled stones meditation [is practised] Restraint
[is cultivated] in the company of celestial damsels These
practise penance in the midst of that which other sages
aspire after by means of austerities

12

Matali—High-soaring, indeed, is the ambition of the great.
(*Walking round In the air*) O Yrdhasākalya ! What is his
holiness Mārica doing ? What do you say ? That being ques-
tioned by Dāksāyani respecting the duties of devoted wives, he
is expounding [them] to her in company with the wives of
the great sages

King—(*Listening*) Ah ! The subject is such that we must
wait for an opportunity [to announce ourselves]

Matali—(*Looking at the king*) Let the long-lived one, sit at
the foot of this Asoka tree so long as I remain on the look-out
for an opportunity to announce you to the father of Indra

King—As you think (*Stays*)

Matali—Long-lived one, I go (*Goes out*)

१ मातलिवाक्यमेवैतत् म-पुस्तके २ वसरा खलु मुनयः' च.

राजा—(निमित्त सूचयित्वा)

मनोरथाय नाशंसे किं वाहो स्पन्दसे वृथा ।

पूर्वावधीरित श्रेयो दुःखं हि परिवर्तते ॥ १३ ॥

(नेपथ्ये ।) मा कसु मा कसु चाबल करेहि । कई गदो जेव भतणो
३ पकिदिं । [मा खलु मा खलु चापल कुरु । कथं गत एवात्मन प्रकृतिम् ।]

राजा—(कर्ण दत्त्वा ।) भूमिरियमविनयस्य । को तु खल्वेष नियिष्यते ।

(शब्दानुसारेणावलोक्य । 'सस्मितम्') अये, को तु खल्वयमनुबध्यमानस्त
पत्स्विनीभ्यामवालसत्सो बाल ।

अर्धपीतस्तनं मातुरामर्द्धक्लिष्टकेसरम् ।

प्रकीडितुं सिंहशिशु यलात्कारेण फरति ॥ १४ ॥

(ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बाल)

बाल—विम्म सिद्ध, दन्ताद दे गणदस्सं । [जृम्भस्व सिद्ध, दन्तास्ते
३ गणयिष्ये ।]

प्रथमा—अविणीद, किं णो अपच्चणिविसेषाणि सत्ताणि विप्पअरेधि ।

हन्त, वडुइ दे सग्गो । ठाणे कसु इच्छिज्जेण सव्वदमणो ति किदणामहेओ

King—(*Suggesting an omen*)

I hope not for [the object of my] desire Why do you
throb, [O] arm! in vain? My bliss has been repudiated
before Misery, indeed, is around [me now] 13

(*Behind the curtain*) Not indeed, not indeed, do [that]
rashness. How! Already gone to his own nature!

King—(*Listening*) This is no place for rudeness Who may,
indeed, be this that is [thus] checked? (*Looking in the direction*
of the voice With amazement) Ah! Who may, indeed, be this
boy of unboy-like strength, closely attended by two female ascetics,

[Who] is dragging forcibly, for sport, from its mother
a lion's cub that has [only] half sucked [its mother's]
dug and has its mane disordered by the rough encounter. 14

(*Then enters a boy engaged as described with two female ascetics*)

Boy—Yawn, lion, I shall count your teeth

First [Ascetic Woman]—Undisciplined one, why do you

६ सि । [भविनीत, किं नोऽपत्यनिर्विघ्नेषाणि सत्त्वानि विप्रकरोषि । हन्त, वर्धते तव सरम्मः । स्थाने खलु ऋषिजनेन सर्वदमन इति कृतनामधेयोऽसि ।]

राजा—किं तु खलु बालेऽस्मिन्नौरस इव पुत्रे सिन्हाति मे मन । नूनमन-
९ पत्यता मा वत्सलयति ।

द्वितीया—एसा कबु केसरिणी तुम लड्डेडि जइ से पुत्तअ ण मुञ्चेसि । [एसा
खलु केसरिणी त्वा लड्डयति यदि तस्याः पुत्रक न मुञ्चसि ।]

१२ बाल —(सस्मितम्) अद्यहे, बलिभ कबु भीदो णि । [अहो, बलीय-
खलु भीतोऽस्मि ।] (अन्तर दर्शयति)

राजा—

महत्स्तेजसो वीजं बालोऽयं प्रतिभाति मे ।

स्फुलिङ्गावस्थया वह्निरेषापेक्ष इव स्थितः ॥ १५ ॥

प्रथमा—बच्छ, एदं बालमिद्वन्द्वं मुख । अवर दे कीलणअ दाइस्स ।
[वत्स, एनं बालमृगेन्द्रं मुख । अपरं ते ऋीवनकं दास्यामि ।]

३ बालः—कर्हि देहि ण । [कुत्र । देखेनत् ।] [हस्त प्रसारयति]

tease the animals, which are to us not different from our children
Ha ! Your turbulence is increasing. Rightly, indeed, are you
named, Sarvadamana [the tamer of all] by the ascetic people.

King—Why, indeed, does my mind feel affection for this boy
as for a chest-begotten son ? Verily childlessness makes me
affectionate.

Second—This honess will surely attack you, if you do not let
off her cub.

Boy—(*With a smile*) Oh ! I am, indeed, mightily frightened.
(*Shows his lower lip*)

King—

This boy, the seed of great lustre, appears to me to
be like fire remaining in the state of a spark and awaiting
fuel

15

First—Child, release this little lordly lion. I shall give you
another toy.

Boy—Where ? Give this. (*Extends his hand*)

राजा—कथं चक्रवर्तिलक्षणमप्यनेन धार्यते । तथा ह्यस्य
 प्रलोक्यवस्तुप्रणयप्रसारितो
 विभाति जालप्रयिताद्गुलि करः ।
 अलक्ष्यपत्रान्तरमिद्धरागया
 नचोपसा भिन्नमिधैकपङ्कजम् ॥ १६ ॥

द्वितीया—सुश्रुदे, ण सको एनो वाआमेतेण विरमायितुम् । गच्छ त्वम् ।
 ममवेरण उदण मद्रण्डेअस्स इविजुमारअस्स वण्णचित्तिदो मित्तिआमोरओ
 ३ विशदि । त से उवहर । [सुत्रे, न शक्य एव वाचामात्रेण विरमयितुम् । गच्छ
 त्वम् । मदीय उदणे म्भार्कण्डेयस्य विजुमारस्य वर्णचित्त्रितो मृत्तिकामयूरकस्तिष्ठति ।
 तमस्योपहर ।]

६ प्रथमा—तह । [तथा] (निष्क्रान्ता)

घाल—इमिणा एव दाव कीलिस्स । [अनेनैव तावत् क्रीडिष्यामि ।]
 (तापसी विलोडय इत्यति)

९ राजा—सृष्टयामि खलु दुर्ललितायास्मै ।

King—How ! the sign of a universal monarch is also borne
 by him For his

Hand, extended in request for the object which is
 desired [by him] and having [its] fingers connected by a
 web, shines like a single lotus opened by the early dawn,
 whose colour i e redness is blazing, and having the
 interstices between [its] petals imperceptible 16

Second—Suvratā, it is not possible to stop him by mere
 words. Go you in my cottage there is the clay-peacock, painted
 with colours, belonging to the hermit-boy Mārkaṇḍeya. Present
 that to him

First—Right (Goes out)

Boy—I shall play with this in the meanwhile
 (Laughs, looking at the female ascetic)

King—I really long for this mischievous boy

१ 'विजुमारविद्रुम् (विस्मारयितुम्)' म. २ 'मद्रणअस्स (मद्रणकस्य)' म.

आलक्ष्यदन्तमुकुलाननिमित्तहासै-
रव्यक्तवर्णैरमणीयवच.प्रवृत्तीन् ।

अङ्कश्रयप्रणयिनस्तनयान् वहन्तो

धन्यास्तदङ्गरजसा मलिनीभवन्ति ॥ १७ ॥

सापसी—होदु । ण म अअ गणेदि । (पार्श्वं नवलोकयन्ती ।) को एत्थ इतिकुमागण । (राजानमवलोकय) भद्रमुद्द, एहि दाव । मोएहि इमिणा ३ दुम्मोअइत्थग्गहेण डिम्मलीलाए वाहीअमाण वालमिइन्दअं । [भवतु । न मामय गणयति । (पार्श्वं नवलोकयन्ती) कोऽत्र ऋषिकुमागणाम् । (राजानमवलोकय) भद्रमुद्द, एहि तावत् । मोवयानेन ४ दुर्मोअइत्थग्गहेण ३ डिम्मलीलया वाध्यमान वालमुणेन्द्रम् ।]

राजा—(उपगम्य । सस्मितम्) अयि भो महर्षिपुत्र,

एवमाश्रमविरुद्धवृत्तिना

संयमः किमिति ५ जन्मतस्त्वया ।

सत्त्वसंश्रयसुखोऽपि दूष्यते

कृष्णसर्पशिष्टुनेव चन्दन. ६ ॥ १८ ॥

Blessed [are they who], carrying their sons, who solicit shelter in their lap, whose bud-like teeth are slightly visible by causeless smiles and whose attempts at speech are charming with their indistinct words, are soiled by the dust on their bodies. 17

Ascetic Woman—Let it be He cares me not. (*Looking back*) Who [is] here of the hermit-boys? (*Seeing the king*) Good Sir, just come Liberate this little lordly lion, which is being tormented in boyish play by this [boy], the 'grasp' of whose hand is difficult to unloose

King—(*Approaching, With a smile*) O you son of a great sage!

Why is it that, from [your very] birth, the forbearance, though pleasant for the resort of animals, is thus violated by you, whose behaviour is opposed to [the ways of] the hermitage, like a sandal tree by a young black serpent? 18

१ 'अवलोकयति' व-न-क २ 'दुम्मोअ (दुर्मोक)' न ३ 'ग्गहेण (प्राहेण)' व. ४ 'जन्मतः' न. ५ 'चन्दनम्' व-न.

तापसी—भद्रमुह, ण हु अथ इसिकुमाओ । [भद्रमुख, न खल्वय ऋषिकुमार ।]

राजा—आकारसदृश चेष्टितमेवास्य वक्ष्यति । स्थानप्रत्ययासु वयमेवतर्किण ।
३ (यथाभ्यपितमनुविष्टन बालस्वशमुपलभ्य । आरमगतम्)

अनेन कस्यापि कुलाङ्कुरेण
स्पृष्टस्य गात्रेषु सुखं ममैवम् ।
का निर्वृत्तिं चेतसि तस्य कुर्याद्
यस्यायमद्भ्रातृ कृतिन प्ररुढ ॥ १९ ॥

तापसी—(उभौ निर्वर्ण्यं ।) अच्छरिअ अच्छरिअ । [आश्चर्यमाश्चर्यम् ।]

राजा—आर्यं, विमिव ।

३ तापसी—इमस्य बालअस्स हवसवादिणी दे आकिदि ति । विद्याविदद्धि
अपरिदस्स वि दे अप्पडिलोमो सजुत्तो ति । ['अस्य बालकस्य रूपसवादिनी
ते आहृतिरिति । 'विस्मापितास्मि अपरिचितस्यापि तेषप्रतिलोम सवृत्त इति ।]

Ascetic Woman—Good Sir, indeed, he is not the son of a sage
King—His action itself, which is conformable to his appearance,
bespeaks [it] We, however, guessed in this way by reason of
the place [that he is in]

(Having felt the touch of the boy while doing as requested to
hamsal/)

Such is the delight in my limbs as I am touched by
this scion of the family of some one ! What bliss may he
create in the heart of that lucky person from whose body
he has sprung ?

10

Ascetic Woman—(Closely observing both) Wonder ! Wonder !
King—Noble lady, what possibly ?

Ascetic Woman—That your form corresponds with the
appearance of this boy I am struck with surprise by the fact
(it) that he has proved [it become] not obstinate to you
though [you are] unacquainted [with him]

१ 'अद्भ्रातृ' न. २ 'इमस्य तव सवन्धसवादिणी आ० (अस्य तव सवन्ध-
सवादिनी आ०)' म, 'इमस्म बालअस्स दे वि सवादिणी आ० (अस्य
बालकस्य तेषवि सवादिनी आ०)' व ३ 'दे वि सवादिणी आ० (तेषवि
सवादिनी आ०)' न. ४ 'विस्मिदन्दि (विस्मितास्मि)' क.

६ राजा—(बालकमुपलालयन्) न चेन्मुनिकुमारोज्यम्, अथ कोऽस्य व्यपदेशः ।
तापस्त्री—पुरुवरी । [पुरुवशः ।]

राजा—(आत्मगतम्) क्वमेकान्वयो मम । अतः खलु मदनुकारिण-
५ मेनमत्रभवती मन्यते । अस्त्येतद् पौरवाणामन्य कुलव्रतम् ।

भवनेषु ^१रसाविकेषु पूर्वं
क्षितिरक्षार्थमुशन्ति ये निवासम् ।

^२नियतैक्यमिब्रतानि पश्चात्

तरुमूलानि गृहीभवन्ति तेषाम् ॥ २० ॥

(प्रकाशम्) न पुनरात्मगत्या मातृपाणामेष विषयः ।

तापस्त्री—जह भद्रमुद्वेगं भणति । अञ्छरामवन्देण इमस्मि जगणी एष्य
३ देवगुरुणो तवोवणे पसूदा । [यथा मद्रमुखो भणति । अप्तर.संबन्धेनास्य
जनन्यत्र देवगुरोस्तपोवने प्रसूता ।]

राजा—(^३आत्मगतम्) इन्त, द्वितीयमिदमाशाजननम् । (प्रकाशम्) अथ
६ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी ।

King—(*Fondling the child*) If he is not the son of a sage, then what is his race ?

Ascetic Woman—Puru's race

King—(*To himself*) How, of one family with me ! Hence, indeed, her ladyship thinks him to take after me. There exists this final vow of the descendants of Puru.

To them, who in early life wish residence in palaces, abounding in pleasures, for the protection of the earth, the feet of trees, where the sole vow of asceticism is rigidly observed become afterwards homes

20

(*Aloud*) But this is no region for the mortals [to come to] by their own motion

Ascetic Woman—As the good Sir says. Owing to her relationship with an Apsaras, his mother was delivered here in the penance-grove of the father of the gods

King—(*To himself*) Ha ! Here is the second creator of hope.

(*Aloud*) Then of what royal sage is that noble lady the wife ?

१ 'सुधासिनेषु' म. २ 'नियतैकपतिव्रतानि' म, 'निरतैकपतिव्रतानि' न.

३ 'अपवार्य' व-न-फ.

तापसी—को तस्य धम्मदारपरित्यागिनो गाम सक्तीतिदु चिन्तिस्मदि ।
[कस्तस्य धर्मदारपरित्यागिनो नाम सक्तीर्तयितु चिन्तयिष्यति ।]

१ राजा—(स्वागतम्) इय खलु क्या मामेव लक्ष्मीकरोति । यदि तावदस्य
शिशोर्मर्तिर नामत पृच्छामि । *अथवानार्थ परदारव्यवहार ।

(प्रविश्य *मृन्मयपूरइस्ता)

१० तापसी—सर्वदमण, मउन्दलावण्य पेक्ख । [सर्वदमन, शकुन्तलावर्ण्य
प्रेक्षस्व ।]

बाल—(सदृशिद्वेषम्) कहिं वा मे अज्जू । [कुत्र वा मम माता ।]

१५ उभे—गामसारिस्सेण वञ्चिदो माउवच्छलो । [नामसादृश्येन वञ्चितो
मातृवत्सल ।]

द्वितीया—वञ्छ, इमस्स मित्तिआमोरअस्स रम्मत्तण देक्ख त्ति मणिदो सि ।

१८ [वध, अस्य मृत्तिकामयूरकस्य रम्यत्व पश्येति मणितोऽपि ।]

राजा—(आत्मगतम्) किं वा शकुन्तलेयस्य मातृताल्या । उन्ति पुनर्नामधेय-
सादृश्यानि । अपि नाम मृगदण्डिणेव 'नायमत्र प्रस्तावो मे विशादायक'पेत* ।

Ascetic Woman—Who will think of mentioning the name of that deserter of [his] lawful wife ?

King—(*To himself*) This story surely points to myself alone. If I question about this child's mother, concerning her name. Or, impolite is the inquiry about another's wife.

(*Entering with a clay peacock in hand*)

Ascetic Woman—Sarvadamanas, look at the beauty of this bird.

Boy—(*Casting a glance*) Where possibly (कः) is my mother ?

Both Women—Pond of his mother, he is deceived by the resemblance [of the syllables] with the name.

Second—Child, look at the loveliness of this clay peacock—thus you were addressed.

King—Or, is Śakuntala his mother's name ? But there do exist resemblances of names. Is it possible [: e I hope it is] that this occasion here, like a mirage, would not conduce to my distress ?

* १ 'दिनइस्वदि (कीर्तयिष्यति)' म २ 'न न्याप्य' म. ३ 'मृन्मय' न
४ 'नाममात्रप्रस्तावो' व-न-क ५ 'कल्पते' व-न-क

२१ बाल —अज्जुए, रोअदि मे एसो भद्मोरओ । [मात., रोचने म एष भद्मवूरक ।] (क्रीटनकमाटले)

प्रथमा—(विलोक्य । सोद्वेगम्) आग्रहे, रक्खाकरण्डअ से मणिवन्धे
२४ ण दीसदि । [अहो, रक्षाकरण्डकमस्य मणिवन्धे न दृश्यते ।]

राजा—अलमलमावेगेन । नन्विदमस्य सिंहशावविमर्त्तन्^१ परिभ्रष्टम् । (आदा-
तुमिच्छति)

२७ उभे—मा ववु मा ववु एद अवलम्पिअ । क्हं गहिदं णेण । [मा खलु मा खल्विदमवलम्ब्य । कथं गृहीतमनेन । (विस्मयादुगेनिहितहस्ते परस्परमव लोकयतः)

३० राजा—किमर्थं प्रविशिद्वा स्म ।

प्रथमा—सुणादु महाराओ । एसा अचराजिदा णाम ओमही इमस्स जात-
कम्मसमए भअवदा मारीएण दिष्सा । इद किल मातापितरो अण्ण न

३३ वज्जिअ अवरो भूमिपडिदं ण गेण्हादि । (शृणोतु महाराज । एवापराजिता
नामौषधिरस्य जातकर्मसमये भगवता मारीचेन दत्ता । एता किल मातापितरावा
त्मानं च वर्जयित्वापरो भूमिपतिता न गृह्णाति ।]

३६ राजा—अथ गृह्णाति ।

Boy—Mother, this fine peacock pleases me

First—(*Having observed With alarm*) Oh ! The casket of protection is not seen on his wrist

King—Away, away with agitation Why ! Here it has fallen owing to his rough encounter with the lion's cub (*Desires to take it up*)

Both—Not, indeed, not indeed, take it How ! Taken by him (*Through amazement they stare at each other with hands placed on their bosom*)

King—For what were we forbidden ?

First—May your majesty hear. This is a herb named Aparājitā given by his reverence Mārīca at the time of his natal ceremony. No one, indeed, excepting the parents and oneself, takes it up when fallen on the ground

King—If [some one] takes it up ?

१ ' मर्दनात् ' म २ ' गिण्हीअदुत्ति (गृह्णात्विति) ' म.

प्रथमा—तदो व सप्यो भविष्य दसइ । [ततस्त सर्वो भूत्वा दशति ।]

राजा—भवतीभ्या वदाचिदस्या प्रत्यक्षीकृता विक्रिया ।

३५ उभे—अणेअसो । [अनेकश ।]

राजा—(सहर्यम् । धामगतम्) कथमिव सपूर्णमपि मे मनोरथं नाभिनन्दामि । (बालं परिष्वजते)

४२ द्वितीया—सुव्वदे, एहि । इम वुत्तन्त णिअमव्वावुडाए सउन्दलाए णिवेदेअ । [सुव्वते एहि । इम वृत्तान्त नियमव्यापृतयि शकुन्तलायै निवेदयाद ।] (निष्क्रान्ते)

बाल —मुच म । जाव अज्जूए मआश गमिस्स । [मुञ्च माम् । यावन्मातु

४५ सकाश गमिष्यामि ।]

राजा—पुत्रक, मया सहैव मातरमभिनन्दिष्यसि ।

बाल—मम कबु तदो दुदधन्दो । ण तुम । [मम खलु ततो दुष्यन्तः ।

४८ न त्वम् ।]

राजा—(सस्मितम्) एव विवाद एव प्रत्याययति ।

(ततः प्रविशत्येकवेणीधरा शकुन्तला)

५१ शकुन्तला—विभारकाले वि पकिदित्थ सब्बदमणस्स ओसहिं सुणिअ ण

First—Then, becoming a snake, [it] bites him

King—Has its transformation been witness'd by your ladyships at any time ?

Both—More than once

King—(*With joy To himself*) Why really do I not hail my heart's desire, though it is fulfilled ? (*Embraces the boy*)

Second—Suvratā, come We shall report this incident to Śakuntalā, who is engaged in [the observance of her] vows

(*They two go out*)

Boy—Release me so that I shall go to my mother's side

King—[My] son, even along with me you will greet your mother

Boy—My father, indeed, is Dusyanta, not you

King—(*With a smile*) This contradictory (*रा*) statement itself convinces [me] .

(*Then enters Śakuntalā having her hair tied in one mass*)

Śakuntalā—Having heard that Sarvadaman's herb remain-

मे आसा आमि अत्तणो भाअहेएसु । अहवा अह साणुमदीए भाचक्खिदं तह
संभावीअट्टि एदं । [विकारकालेऽपि प्रकृतिस्था सर्वदमनस्यौषधिं श्रुत्वा न म
आशासीदात्मनो भागधेयेषु । अथवा यथा शत्रुमत्याख्यात तथा सभाष्यत
एतव ।]

राजा—(शकुन्तला विलोक्य) अये, मेथमत्रभवती शकुन्तला । यैषा

वसने परिधूसरे वसना

नियमक्षाममुखा धृतैकत्रेणि ।

अतिनिष्करुणम्य शुद्धशीला

मम दीर्घं विरहजनं विभर्ति ॥ २१ ॥

शकुन्तला—(पश्चात्तापविवर्णं राजानं दृष्ट्वा) न वन्तु अज्जउत्तो विअ । तवो
को एसो दाणिं किंदरदरामद्वलं दारअ मे गत्तससग्गेण दूमेदि । [न खल्वार्य
३ पुत्र इव । तत' क एष इदानीं कृतरक्षामद्वलं दारक मे गत्तसंसग्गेण दूयति ।]

घालः—(मातरमुपेत्य) अज्जुए, एसो को वि पुरिसो मं पुत्त त्ति आलि-
हादि । [मातः, एष कोऽपि पुरुषो मां पुत्र इत्यालिङ्गति ।]

६ राजा—प्रिये, क्रौर्यमपि मे त्वयि प्रयुक्तमनुकूलपरिणामं संवृत्तम्, यदह-

ed in its natural condition even at the time of transformation,
I had no hope in my fortune: Or, as was told by Saunmati,
so this is possible

King—(*Observing Śakuntalā*) Ah ! This here is her ladyship
Śakuntalā. Who here,

Wearing a pair of dusky garments, with her face
emaciated by [severe] vows, bearing a single braid of
hair, [and] of pure character, undergoes the long vow of
separation from me, who was excessively ruthless [to her] 21

S'akuntalā—[*Observing the king who had turned pale through
repentance*) Not certainly like my noble Lord ! Who, then, is
this that, with the contact of his holy, is now contaminating
my boy, protected by an auspicious amulet ?

Boy—(*Approaching his mother*) Here a certain man embraces
me, saying '(O) son !'

King—Beloved, even cruelty, practised by me towards you,

मिदानीं त्वया प्रत्यभिज्ञातमात्मानं पश्यामि ।

शाकुन्तला—(आत्मगतम्) द्विजम्, अस्सस्य अस्सस्य । परिश्रुतमच्छरेण
१ अणुअभिज्जं हि देव्येण । अज्जउत्तो वणु एसो । [(आत्मगतम्) इत्य,
आश्वसिहि आश्वसिहि । १परित्यक्तमत्सरेणातुकम्पितास्मि देवन । आर्यपुत्र
खल्वेष ।]

११ राजा—प्रिये,

स्मृतिभिन्नमोहतमसो द्विष्ट्या प्रमुचे स्थितास्मि मे सुमुखि ।

उपरागान्ते शशिनं समुपगताः रोहिणी योगम् ॥ २२ ॥

शाकुन्तला—जेदु जेदु—[जयत्तु जयत्तु—] (अर्थोक्ते पापकण्ठी विरमति)

राजा—सुन्दरि,

धाप्येण प्रलपिच्छेऽपि जयशब्दे जितं मया ।

यत् ते हृष्टमसंस्कारपाटलोष्ठपुटं मुग्धम् ॥ २३ ॥

यालः—अज्जुए, को एसो । [मात , क एए ।]

has come to have a favourable conclusion inasmuch as I now see myself recognized by you

S'akuntalā—(To herself) Heart, take courage, take courage I have been pitted by fate, that has left [its] malice This is certainly my noble Lord

King—Beloved,

Fortunately you stand before me, whose darkness in the form of delusion is dispelled by recollection, (O) lovely faced one ! At the end of the eclipse Rohini has attained union with the moon

22

S'akuntalā—May be victorious, be victorious—(Stops with tears in her throat when half said)

King—(O) b'astious one,

I have become victorious, though the word of victory was impeded by tears, inasmuch as I have seen your face with its cup-like lips void of decoration and pale red

23

Boy—Mother ! Who is this ?

१ 'मच्छरिणावि (मच्छरिणापि)' म २ 'गत' म. ३ 'योग' म. ४ 'अज्ज
' अज्जउत्तो (आर्यपुत्र)' इत्यधिक सर्वेष्वेव मुद्रितपुस्तकेषु

३ शकुन्तला—वच्छ, दे भागहेमाङ्ग पुच्छेहि । [वत्स, ते भागधेयानि पृच्छ]
(रोदिति)

राजा—

सुतनु^१ हृदयात् प्रत्यादेशव्यलीकमपैतु ते
किमपि मनसः संमोहो मे तदा चलवानभूत् ।
प्रवलतमसामेवंप्रायाः शुभेषु हि^२ वृत्तय
स्रजमपि शिरस्यन्ध क्षिमां धुनोत्यहिशाङ्कया ॥ २४ ॥

(^३पादयोः पतति)

शकुन्तला—उट्टेदु उट्टेदु अज्जलत्तो । णूण मे सुअरिअप्पडिवन्धअं पुराकिदं
३ तेषु दिअहेसु परिणाममुह आधि जेण साणुव्वोसो वि अज्जउत्तो मइ विरसो
संगुत्तो । [उत्तिष्ठतु उत्तिष्ठत्वार्यपुत्र । नूनं मे सुचरितप्रतिबन्धक पुराकृतं तेषु
दिवसेषु परिणाममुखमासीधेन सातुकोशोप्यार्यपुत्रो मयि^४ विरस. सवृत्त ।]

६

(राजोत्तिष्ठति)

Sakuntalā—Oh!d, ask your fortunes

King—

Beautiful-bodied one, let the grief of repudiation go away from your heart. Somehow there was a mighty infatuation in my mind then For, such, for the most part, are the tendencies towards blessing, of those in whom darkness is supreme A blind man shakes off even a garland thrown on his head, fearing [it to be] a serpent 24

(Falls at her feet)

S'akuntalā—Let my noble Lord rise up, rise up. Surely, my [evil] doing in a former existence, obstructing [the operation of] my good deeds, was in those days drawing towards fruition, on account of which my lord, though possessed of compassion became unfeeling towards me.

(The King rises up)

१ इत प्राक् 'शकुन्तलाया पादयोः प्रणिपत्य' इति नाट्योक्ति व-न-म-क-पुस्तकेषु. २ 'प्रवृत्तयः' न; ३ नास्तीय नाट्योक्ति. व-न-म-क-पुस्तकेषु.
४ 'तद्विद्मो (तयाविधः)' म.

शाकुन्तला—अहं क्व अज्जउत्तेण सुमरिदो दुयत्तमाईं अम जणो । [अयं कथमार्यपुत्रेण स्मृतो दुःखभाग्यय जनः ।]

१ राजा—उद्धृतविषादशाल्यं कथयिष्यामि ।

मोहान्मया सुतनु पूर्णमुपेक्षितस्ते
यो 'वाष्पन्दिन्दुरचर परिचाचमानः ।
तं सावदाकुटिलपक्ष्मविलम्बमद्य
कान्ते' प्रसृज्य विगतानुशयो भवेयम् ॥ २५ ॥

(यद्योक्तमनुतिष्ठति)

शाकुन्तला—(नाममुद्रां हृत्वा) अज्जउत्त, एदं तं अह्णुलीअमं । [आर्यपुत्र, ३ एतत् 'तदह्णुलीयकम् ।]

राजा—अस्मादह्णुलीयोपलम्भात् खलु स्मृतिरुपलब्धा ।

शाकुन्तला—विषमं किद्दं णेण जं तदा अज्जउत्तस्स पच्चाअणकाले दुद्धं ६ आसि । [विषमं कृतमनेन यत् तदार्यपुत्रस्य 'प्रत्ययनकाले दुर्लभमासीत् ।]

Sakuntalā—How then was this person, doomed to misery, remembered by my lord ?

King—With the dart of grief extracted, I shall tell [you],

Having first wiped off to-day that drop of tear, which paining your lower lip, was [O] fair-bodied one, formerly disregarded by me through infatuation, and which [now] is clinging to your slightly curved eye-lashes, I shall, [O] beloved, be free from remorse

25

(Does as said)

S'akuntalā—(Seeing the signet ring) My noble Lord, this is that ring

King—From this acquisition of the ring, indeed, recollection was obtained

Sakuntalā—An evil was done by it, inasmuch as it was difficult to obtain then at the time of convincing my noble Lord

१ 'उद्धृतं' म-क. २ 'वाष्प' व-न-म-क ३ 'ते (तै)' न.
४ 'पचअ (प्रयय)' न-म

राजा—तेन हृतुसमवायचिद्र प्रतिपद्यता लता कुसुमम् ।

शकुन्तला—ण से विस्वसामि । अज्जउत्तो एव ण धारेदु । [नास्य
९ विश्वसिमि । आर्यपुत्र एवैतद्धारयतु ।]

(ततः प्रविशति मातलिः)

मातलि —दिष्ट्या धर्मपत्नीसमागमेन पुत्रसुखदर्शनेन चायुषमान् वर्धते ।

१२ राजा—अभूत् सपादितस्वादुफलो मे मनोरथः । मातले, न खलु विदितो
यमाखण्डलेन वृत्तान्तः स्यात् ।

मातलि —(सस्मितम्) किमीश्वराणा परोक्षम् । एत्वयुषमान् । भगवान्
१५ मारीचस्ते दर्शनं वितरति ।

राजा—शकुन्तले, अवलम्ब्यता पुत्र । त्वा पुरस्कृत्य भगवन्त द्रष्टुमिच्छामि ।

शकुन्तला—हिरिआमि अज्जउत्तेण सह गुरुसमीव गन्तु । [जिह्मेभ्यार्यपुत्रेण
१८ सह गुरुसमीव गन्तुम् ।]

राजा—^१अप्यावरितव्यमभ्युदयकालेषु । श्लेष्टि ।

King—Then, indeed, let the creeper receive the flower as a sign of [its] union with the season [viz spring]

S'akuntalā—I trust it not Let my noble Lord himself wear it
(Then enters Mātali)

Mātaly—Fortunately the long-lived one prospers by union with his lawful wife and by seeing his son's face

King—My desire has come to attain a sweet fruit Mātali ! [I hope] this account may really not be known to Indra.

Mātali—(With a smile) What is out of sight to the Lords ? Let the long-lived one go His holiness Māricea is granting you audience.

King—Śakuntalā, hold the son I desire to see his reverence placing you in front

S'akuntalā—I feel bashful to go near the elders in company with my noble Lord

King—Even [this] should be observed in times of prosperity. Proceed, proceed.

१ 'आखण्डलस्वार्यः । अथवा किमीश्वराणा परोक्षम्' म. २ नास्तीद वाक्य म-पुस्तके. ३ नास्तीद म-पुस्तके.

(सर्वे परिभ्रामन्ति)

(ततः प्रविशत्यदित्याः सार्धं मामन्तस्यो मारीचः)

२१

मारीच — (राजानमवलोक्य) दक्षायणि,

पुत्रस्य ते रणशिरस्ययमग्रयायी

दुष्यन्त इत्यभिहितो भुवनस्य मर्ता ।

चापेन यस्य विनिवर्तितकर्म जातं

तत् फोटिमत् कुलिशमाभरणं मघोत ॥ २६ ॥

अदिति.—समावणीभाणुमावा से आकिदि । [समावनीषानुमावास्याकृति ।]

मातलि — आयुष्मन्, एतौ पुत्रव्रीतिभिश्चिनेन चक्षुषा दिवोकसा पितरावा-
३ युष्मन्तमवलोकयत । मतावुपसर्प ।

राजा—मातले,

प्राहुर्द्वादशघा स्थितस्य मुनयो यत् तेजस कारण

मर्तारि भुवनत्रयस्य सुपुत्रे यद्यज्ञभागेश्चरम् ।

(All walk round)

(Then enters Mārīca occupying a seat with Aditi)

Mārīca—Dakṣāyani,

[Here is he,] who marches foremost at the head of
your son's battles, addressed to as Dasyanta, the sustainer
of the world, by whose bow, its office having been per-
formed, that edged thunder-bolt has become a [mere]
ornament to Indra

26

Aditi—His form has its majesty capable of being inferred
[from it]Mātali—Long lived one, here the parents of the gods are
looking at the long lived one with an eye indicative of an
affection for a son Approach them

King—Matali !

Is this that pair, sprung from Dakṣ and Mārīca,
separated by one from the creator, which sages call the
source of the lustre that subsists in twelve forms, which
begot the lord of the three worlds, the chief of the sharers

यस्मिन्नात्मभ्रुवः परोऽपि पुरुषश्चक्रे भवायास्पदं
द्वन्द्वं दक्षमरीचिस्त्वभवमिदं तव स्रष्टुरेकान्तरम् ॥ २७ ॥

मातलि—अथ किम् ।

राजा—(उपगम्य) उभाभ्यामपि ^१वामदतियोज्यो दृष्यन्त प्रणमति ।

३ मारीचः—वत्स, त्वि जीव^२ । पृथिवीं पालय ।

अदिति—बच्छ, अप्पडिरहो होहि । [वत्स अप्रतिग्यो भव ।]

शकुन्तला—दारअदहिदा वो पादवन्दण करेमि । [दारकप्रहिता वा पादवन्दन
६ करोमि ।]

मारीच—यत्ने,

आखण्डलस्यो भर्ता जयन्तप्रतिमः सुतः ।

आशीरन्या न ते योग्या पौलोमीसदृशी भव ॥ २८ ॥

अदितिः—जादे, भत्तुणो अभिन्दा होहि । अर्थं च दीहाज्ज, वच्छवो उह-
सकुलणन्दणो होदु । उवविमह । [जाते, भर्तुरभिमता भव । ^३अथ च दीर्घायुर्वत्स

३ उभयकुलनन्दनो भवतु । उपविशत ।

of sacrifice [and] in which the Man who is higher than
even the self-existent (Bishwa) made the abode for his
birth ?

27

Mātali—What then ?

King—(Approaching) Even to you both, Dasyanta, the servant
of Indra, offers his salutations

Mārīca—Child, live long Protect the earth

Aditi—Child Be an unrivalled warrior

Sākuntalā—Along with my child I salute your feet

Mārīca—Daughter,

Your husband is like Indra Your son resembles
Jayanta No other benediction is suitable to you [May
you] be like Paulomi

28

Aditi—Child, be highly valued by your husband And may
this long-lived child be the delighter of both families Sit down.

१ 'आत्मभव' त-क २ 'वाउवानुपोज्य' व-त. ३ 'जास्तीद' स-पुस्तके,

४ 'अवस्व' (अवश्य) व-न-म-क

(सर्वे प्रजापतिमभित उपविशन्ति ।)

मारीच — (एकैक निर्दिशन्)

दिष्ट्या शकुन्तला साध्वी सदपत्यमिदं भवान् ।

श्रद्धा वित्तं विधिश्चेति त्रितयं तत्^१ समागतम् ॥ २९ ॥

राजा—भगवन्, प्राग्भिप्रेतसिद्धि । पश्चाद्दर्शनम् । अतोऽपूर्वं खलु बोधुग्रह । कुतः ।

उदेति पूर्वं कुसुम ततः फलं

ग्रनोदय प्राक् तदनन्तरं पय ।

निमित्तनैमित्तिकयोरय क्रम-

स्तप प्रसादस्य पुरन्तु संपद ॥ ३० ॥

मातलि — एव विधाता प्रसीदन्ति ।

राजा—भगवन्, इमामाज्ञाकरी वो गान्धर्वेण विवाहविधिनोपयम्य कस्यचित्
३ कालस्य बन्धुभिरानीता स्मृतिशैथिल्याद् प्रत्यादिशन्नापराद्धोऽस्मि तत्रमघत्रो

(All sit down around prayāpats)

Marīca—(Pointing to each)

Fortunately, virtuous Śakuntalā, this noble child and yourself—that triad, Faith, Fortune and Performance, is [here] combined

29

King—Your reverence, first the accomplishment of desires, afterwards [your] sight Therefore, your favour is, indeed, unprecedented Why ?

First appears the flower, then the fruit, first the rising of clouds, after that, the water Of the cause and effect this is the order, but prosperity has come in advance of your favour

30

Mātali—Thus the Ordainers show favour

King—Your reverence, having married this [lady], obedient to your commands, by the Gāndharva form of marriage and repudiating her through looseness of memory, when brought [to me] some time after by her relatives, I have offended your

युष्मत्सगोत्रस्य कण्वस्य । पश्चादङ्गुलीयकदर्शनादूढपूर्वां तद्दुहितरमवगतोऽहम् ।
तच्चित्रमिव मे प्रतिभाति ।

यथा गजो नेति समक्षरूपे,
तस्मिन्नप^१क्रामति संशयः स्यात् ।
पदानि दृष्ट्वा तु भवेत् प्रतीतिः . .
तथाविधो मे मनसो विचारः ॥ ३१ ॥

मारीचः—वत्स, ^२अलमात्मापराधशङ्कया । समोहोऽपि ^३त्वय्युपपन्नः । श्रूयताम् ।
३ राजा—भवहितोऽस्मि ।

मारीचः—यदेवाप्सरस्तीर्थावतरणात् प्रत्यक्षं कृत्वा शकुन्तलामादाय मेनका
दाक्षायणीमुपगता तदैव ध्यानादवगतोऽस्मि दुर्वाससः शापादिय तपस्विनी
इ सदृधर्मचारिणी त्वया प्रत्यादिष्टा नान्यथेति । स चायमङ्गुलीयकदर्शनावसानः ।

kinsman, the revered 'Kanya. Afterwards at the sight of the
ring I came to know his daughter as having been previously
married [by me] That appears as though strange to me

Just as [one should think, 'This is] not an elephant,'
when its form is before one's eyes, [then] a doubt [as
to whether it was, or was not, an elephant] should arise,
when it is passing away, but after seeing [its] footsteps
conviction should take place, of that kind is the change
of my mind

31

Mārica—Child, away with suspicion of your own fault. Even
infatuation in you was accountable Listen

King—I am attentive

Mārica—Even when Menakā came to Dāksāyani, bringing
Śakuntalā, whose distress was [quite] visible, from the ford of
the Apsarastīrtha, exactly then I knew from contemplation that
owing to the curse of Durvāsas this poor partner [of yours] in
religion was repudiated by you [and] not otherwise And here
that curse has [had] its termination at the sight of the ring.

१ 'अति' व-म. २ 'अपचार' म. ३ 'अनुपपन्नः' न-व

राजा—(सोच्छ्वासम्) एष वचनीयान्मुक्तोऽस्मि ।

शकुन्तला—(स्वगतम्) दिदिद्विवा अकारणपचादेशी ण अज्जउत्तो । ण तु
१ सस अत्ताणं सुमरेमि । अहवा पत्तो मए स हि छात्रो विरहसुण्णहिअभाए ण
विदिदो । अदो घहीहिं छदिद्वदिमि मत्तुणो अहुलीअअ दसइदव्वं ति ।

[(स्वगतम्) दिध्याकारणप्रत्यादेशी नार्थपुत्रः । न खलु शतमात्मानं स्मरामि ।
१२ अथवा प्राप्तो मया स हि शापो विरहशून्यहृदयया न विदितः । अतः सखीभ्यां
अदिद्यामि भर्तृरहुलीयकं दसंयितव्यमिति ।]

मारीचः—वत्से विदितार्थाधि । तदिदानीं अहमसंचारिण प्रति न त्वया मन्यु
१५ कार्यः । पश्य ।

शापादसि प्रतिहता स्मृतिरोवरूक्षे

भर्तृर्यपेततमसि प्रभुता तथैव ।

छाया न मूर्छति मलोपहतप्रसादे

शुभ्रे तु दर्पणवले सुलभावकाशा ॥ ३२ ॥

King—(*With a sigh of relief*) Here I am freed from blame.

S'akuntalā—(*To herself*) I am glad my noble Lord did not repudiate me without cause. I really do not remember myself [to have been] cursed. Or, indeed the curse, [though] incurred was not known by me, [who must have been] absent-minded in separation [then]. Therefore, I was directed by my friends that the ring should be shown to my husband.

Māricā—Daughter, you have come to know the facts. Therefore, now, no resentment should be entertained by you towards your co-worker in religion. Behold,

You were repulsed, when your husband was harsh through the obstruction of [his] memory on account of the curse; [but now] when [your husband has his] darkness removed [lit. gone away], yours alone is the mastery. An image takes no effect on the surface of a mirror, whose brightness is marred by dust; but on a clean one [it] finds easy scope

राजा—यथाह भगवान् ।

मारीचः—वत्स, कचिदभिनन्दितस्त्वया विधिवदस्मान्निर्दुष्टितजातकर्मो पुत्र
३ एष शाकुन्तलेयः ।

राजा—भगवन्, अत्र खलु मे वक्षप्रतिष्ठा । (बालं हस्तेन पृहति)

मारीचः—तथा भाषिनमेनं चक्रवर्तिनमवगच्छतु भवान् । पश्य ।

रथेनाजुष्ठा^१तस्त्रिमितगतिना तीर्णैजलधिः

पुरा सप्तद्वीपां जयति बभ्रु^२धामप्रतिदधः ।

इहायं सत्त्वानां प्रसभदमनात् सर्वदमनः

पुनर्यास्यत्याख्यां भरत इति लोकाख्य भरणत् ॥ ३३ ॥

राजा—भगवता कृतसस्कारे सर्वमस्मिन् वयभाशास्महे ।

अदितिः—भव, इमाए दुहिदुमणोरहमपर्त्ताए कण्णो वि दाव सुदवि-
३ त्यरो करीभदु । दुहिदुवच्छला मेणभा इह एव उपवग्न्ती चिदठति ।

King—As your reverence says.

Māricā—Child, have you greeted this son [of yours], born from Śakuntalā, whose natal ceremony is performed by us according to injunction ?

King—Your reverence, in him, indeed, lies the permanence of my family.

Māricā—Similarly, may your majesty know him to be the universal emperōr³ that is to be. Behold.

Crossing the ocean in a chariot, whose motion will be steady owing to the absence of jolting, he, an unrivalled warrior, will certainly (*purā*) conquer the earth, [consisting] of the seven islands. Here [known as] Sarvadamana from his forcible taming of [all] animals, he will again attain the appellation Bharata, from his support of the world. ३३

King—We expect all [this] in him whose purificatory rites have been performed by your reverence

Aditi—Your reverence, let Kaṇva also be made acquainted with the details⁴ of this fulfilment of [his] daughter's heart's

१ इह राजभाषणमधस्तन मारीचभाषण च न विद्येत ध-क-पुस्तकयोः

२ 'अजुष्ठात' ध-म.

[भगवन्, ^१अस्या दुहितमनोरथसंपत्ते कष्वोऽपि स्तावच्छ्रुतविस्तर ^३ क्रियताम् ।
दुहितवत्सला मेनकेर्हैवोपचरन्ती तिष्ठति ।

६ शकुन्तला—(आत्मगतम्) मणोरहो वस्तु मे भणितो भगवदीदृ ।
[मनोरथ खलु मे भणितो भगवत्या ।]

मारीच —तप प्रभावात् प्रत्यक्षं सर्वमेव तत्रभवत् ।

७ राजा—अत खलु ^४मामनभिन्नश्चो मुनि ।

मारीच —तथाप्यगो प्रियमस्माभि प्रष्टव्य । क्व कोऽत्र भो ।

(प्रविश्य) शिष्य —भगवन्, अयमस्मि ।

१२ मारीच —गालव, इदानीमेव विहायसा गत्वा मम वचनात् तत्रभवने कष्याय
प्रियमावदय यथा पुत्रवती शकुन्तला तच्छापनिवृत्तौ स्मृतिमता दुष्यन्तेन
प्रतिगृहीतेति ।

१५ शिष्य —यदाज्ञापयति भगवान् । (निप्रान्त)

desires Menkā, full of affection for [her] daughter, is even
here staying in attendance

S'akuntalā—(To herself) Indeed, my heart's wish has been
said by her reverence

Mārīca—I through the power of his austerities all [this] no
doubt is visually present to his reverence [Kanva]

King—Therefore, indeed, the sage was not angry with me

Mārīca—Nevertheless, we should inform him of the happy
event. Who is here, who, ho ?

(Entering) Pupil—Your reverence, here I am.

Mārīca—Galava, even now¹ having gone by the sky, report
the good news to his reverence Kanva at my word, thus That
Śakuntala with her son has been accepted by Dasyanta, who
gained memory at the cessation of her curse

Pupil—As your reverence commands (Goes out)

१ ' इमाए० सपत्नीए (अनया० सपत्न्या)' न २ अस्मात् पर ' तव पश्यचरेहि
तवसेहि (तव पार्श्वचरंस्तापसे)' इत्यधिक म-पुस्तके ३ ' वियार (विस्तर)'
घ-न ४ नास्तीय नाव्योक्ति म-पुस्तके, ५ ' मम नाति०' न, ' ममानति०'
घ-फ.

मारीचः—वत्स, त्वमपि स्वापत्यदारसहितः सञ्च्युराखण्डलस्य रथमारुह्य ते राजधानीं प्रतिश्रुत्व ।

१८ राजा—यदाहापयति भगवान् ।

मारीचः—अपि च

तव भवतु विडोजाः प्राज्यवृष्टिः प्रजासु

त्वमपि विततयदा. रचर्णिजः प्रीणयस्व ।

युगशतपरिवतनिवमन्योन्यकृत्यै-

नयतमुभयलोकानुग्रहश्लाघनीयै ॥ ३४ ॥

राजा—भगवन् । यथाशक्ति श्रेयसे वतिन्दे ।

मारीच —वत्स, किं ते मूयः प्रियमुपहरामि ।

३ राजा—अतः परमपि प्रियमस्ति । यदिह भगवान् प्रियं कर्तुमिच्छति तर्हिदमस्तु ।

Mārica—Oh!d, you also, accompanied by your son and wife, start for your capital, mounting the chariot of your friend Indra

King—As your reverence commands

Mārica—Moreover,

May Indra be boantiful of [his] rain towards your subjects. You also, performing sacrifices, please the celestials. Thus with reciprocal actions, laudable on account of the favours [conferred] on both the worlds, pass [you two] the rounds of hundreds of ages

34

King—Your reverence, I shall strive for good according to my strength

Mārica—Oh!d, what farther good shall I present to you?

King—Is there [any] good even greater than this? If your holiness even yet [lit in this case] desires to do good, then let this be.

१ इदं मारीचभाषणमधस्तन राजवाक्यं न न-पुस्तके न दृश्यते. ३ 'प्रीणयस्व' घ; 'भावयस्व' म. ३ 'श्रेयसि' म. ४ 'उपकरोमि' न. ५ 'अतः परमपि यदि भगवान् प्रसन्नः कर्तुमिच्छति' म. ६ 'तथाप्येतदस्तु' क.

(भरतवाक्यम्)

प्रवर्तता प्रकृतिहिताय पार्थिव
 मरस्वती श्रुतमहता' महीयताम् ।
 ममापि च क्षपयतु नीललोहित
 पुनर्भव परिगतशक्तिरत्नभू ॥ ३५ ॥

(निष्क्रान्ता सर्वे)

इति सप्तमोऽङ्कः

ममप्रतिमिदमभिज्ञानशाकुन्तल नाम नाटकम्

(*The actor's speech*)

May the king exert [himself] for the good of [his]
 subject. May the speech of those that are eminent in
 learning be honoured. And may the self-born Siva, whose
 power is all encompassing put an end to my re-birth. 35

(*All go out*)

END OF SEVENTH ACT

Here ends the drama named Abhijñāna-Śakuntalā

।

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NOTES

ACT I

THE PROLOGUE

At the beginning of the Act we have the Prastāvanā or the Prologue, which commences with the usual benedictory stanza, after which the Sūtradhāra enters. He then calls his wife, the Natī whom he informs of his intention of representing Kālidāsa's Śākuntalā before the learned audience that has assembled. In order to please the assembly the Sūtradhāra then asks his wife to sing. The song over, he cleverly suggests the entrance of Dusyanta in pursuit of a deer and quits the stage along with his wife.

अम् is often used at the beginning of Sanskrit compositions as a mark of auspiciousness. It is sometimes made to serve the purpose of a Mangala when the regular one is absent. This particle, along with the mystic syllable Om, is said to have emanated from the throat of Brahmā. Hence their auspiciousness. Note 'ओकारश्चावगल्धश्च द्वेषितौ व्रदाण पुग । कण्ठं भित्त्वा विनिर्यातो तेन माद्वलिकुलुमी ' The present अम् is probably not Kālidāsa's, but has been inserted by scribes later on. अभिज्ञानशाकुन्तलम्—This is the more accurate title of the play and the one which is easily explicable, thus अभिज्ञायते अनेन इति अभिज्ञानम् that by which something is remembered, the token, which is a ring in the present case. शाकुन्तलामधिकृत्य कृतं नाटकं शाकुन्तलम् the drama having Śākuntalā for its subject. Such forms are obtained according to 'अधिकृत्य कृते प्रत्ये' पा 4. 3. 87, which prescribes the taddhita affix अण्, that causes Vrddhi of the first vowel of the word according to 'तद्धितेवचामादे' 7. 2. 117. अभिज्ञानप्रधानं शाकुन्तलम् अभिज्ञान-शाकुन्तलम् (म यमपदलोपी समास) the drama which has Śākuntalā for its subject and in which the token figures prominently. अभिज्ञानशाकुन्तलम् is another title. It is rather a queer compound and may be explained in three ways. (1) अभिज्ञानेन (अभिज्ञानेन स्मृता इत्यर्थे) शाकुन्तला यस्मिन् तत्राटम् अभिज्ञानशाकुन्तलम् the drama in which Śākuntalā is remembered by a token. This gives us a व्यविकरण बहुव्रीहि of a somewhat awkward kind. (2) अभिज्ञानेन स्मृता शाकुन्तला अभिज्ञानशाकुन्तला (मय्यमपदलोपी समास) This word is then metaphorically identified (अमेदोपचारात्) with the drama, which tells us how Śākuntalā is remembered by the token.

the upacāra or metaphor being based upon प्रतिपाद्य-प्रतिपादनभाव It is thus made an adjective of Nataka and consequently becomes neuter. This way is resorted to on the authority of Bhattoji Dīksita, who on पा 4 3 87 remarks 'द्वारीरिक्तं भाष्यमिति तु अमेदोपवागत्' In such a case it is wrong to dissolve the word as अभिज्ञानशकुन्तलामधिकृत्य कृते नाटकम् शकुन्तलम् as some do, for this means that the rule 'अधिकृत्य कृते प्रत्ये' is resorted to, which, however, would cause Vrddhi and the resulting form would be आभिज्ञानशकुन्तलम् (3) अभिज्ञानस्मृता शकुन्तला अभिज्ञानशकुन्तला (मन्यमपदलोपी समास) । अभिज्ञानशकुन्तला अस्ति अस्य तत् नाटकम् अभिज्ञानशकुन्तलम् । अर्शजादित्वात् अच् मत्वर्थेयम् । The peculiarity of this possessive termination अच् which is available according to 'अर्शभाविभ्योऽच्' पा 5 2 127, is that it causes no change in the word to which it is applied and leaves no trace of itself in that word, अभिज्ञानशकुन्तला is a third title. It is explained as अभिज्ञानेन स्मृता शकुन्तला and is made applicable to the Nataka by लक्षणा or metaphor.

It is a well-known traditional custom of Sanskrit writers to begin their works with a salutation or benediction. This is called मङ्गल. It is credited with the power of removing obstacles and leading to safe completion the work undertaken. In dramas it usually takes the form of a benedictory stanza or stanzas, which are called Nandī. For the efficacy and desirability of the Mangala vide 'माङ्गलिक आचार्यो मदन शास्त्रीधस्य मङ्गलायै वृद्धिशरदादिन प्रयुङ्क्ते । मङ्गलादीनि हि शास्त्राणि प्रथन्ते श्रीपरम्युपाणि भक्त्यायुभक्त्युपमाणि चाध्येतारश्च वृद्धियुक्ता यथा स्युग्निः' पत्रजलि's महाभाष्य, 'ननु मङ्गलस्य समाप्तिसाधनत्वं नास्ति । मङ्गले कृतेऽपि सादृश्यार्थादौ निवृत्तपरिसमाप्त्यदर्शनात् । मङ्गलभावेऽपि निरणावयादौ समाप्तिदर्शनादन्वयव्यतिरेक्यभिचारदिनि चेत् न । सादृश्यार्थादौ विज्ञवाहुत्यान्मसाप्यभाव । निरणावयादौ तु प्रत्याद् बहिरेव मङ्गलं कृतमने न ध्यभिचार । ननु मङ्गलम् कर्तव्येव हि प्रमाणमिति चेत् । न । शिष्टाचारा-नुमितश्रुतेरेव प्रमाणत्वात् । 'समाप्तिरामो मङ्गलमाचरेत्' इति श्रुते' अन्नमृ's दीपिका

Stanza 1 Construe -या सृष्टुं आचामृष्टि, या विधिहृत हविर्वहति, या च होत्री, ये द्वे बाल विपत्त, श्रुतिविप्रयगुणा या विश्वं व्याप्य स्थिता, या सर्वनीजप्रवृत्तिरिति आहु, यया प्राणिन प्राणन्त, ताभि प्रत्यङ्गामि अष्टाभि तनुभि प्रपन्न ईश व पातु । (सगरा)

या . सृष्टि refers to water which, according to Manu, is the first creation of the Creator. Vide 'आसीदिद् तमोभूत्प्रज्ञातमलक्षणम् । अप्रनस्यन्वितैय प्रदुसामिव मवं ॥ 5 तत स्वयभूर्भगवानव्यक्तो व्यज्रयाग्निदम् । महाभूतादि वृत्तौजा प्रादुरासीत्तमोनुद् ॥ 6 सोऽभिष्याय शरीरात्स्वात्मिच्छुर्विधिवा प्रजा । अप एव सप्तजादौ ताह वीर्यमवाप्त्र ॥ 8' Ms 1. The Upanisads, however, give a different and a more scientific genesis of the world. Read 'तस्माद्वा

एतस्मादात्मन् आकाशं मभूत् । आकाशाद्वायुः । वायोरग्निः । अग्नेरापः । अपश्च पृथिवी । पृथिव्या ओषधयः । ओषधीभ्योऽन्नम् । अन्नात् पुत्रः । ' तैत्तिरीयोपनिषत् 2 1. ' सदेव सोम्येदमत्र आसीदेकमेवाद्वितीयम् । .. तदैक्षत बहु स्या प्रजायेय इति । तत्तेजोऽप्यजत । तत्तेज ऐक्षत बहु स्या प्रजायेय इति । तदपोऽप्यजत । ता आप ऐक्षन्त बहुषु स्याम प्रजायेमहि इति । ता अन्नमसृजन्त । ' छान्दोग्य 6 2. Manu also speaks of the water being produced from fire when he comes to describe the creation after a Mahāpralaya Vide Ms 1 75-78 It may be remembered that an orthodox Pandit can always reconcile these apparently conflicting accounts of creation found in the sacred texts and establish therein his celebrated ekavākyatā या . वहति refers to the fire, one of whose main duties is to take the proffered libations to the various gods, who consequently are spoken of as 'fire-mouthed' Note 'अग्निमुखा वै देवा ' Also read ' वेदोक्तेन विधानेन मयि यद् द्रव्यते इति । देवताः पितरश्चैव तेन नृणा भवन्ति वै ॥ 7 . देवता पितरश्चैव भुञ्जते मयि यद् हुतम् । देवताना पित्रणा च मुखमेतदहं स्मृतम् ॥ 10' म भा आदिपर्व 7. विविहुतम् sacrificed or presented according to the prescribed rule Such oblations alone the fire takes to the various gods. The rest are merely reduced to ashes This is the belief Hence the propriety of the adjective ह्यत्री (one who sacrifices) refers to the sacrificer the Yajamāna, who, when initiated for the sacrifice, is, during the period of the sacrificial performance, regarded as a portion of Śiva Note 'यथा च वृत्तान्तमिमं सद्योगनखिलोचनैः शीघ्रतया दुरासद । तत्रैव संदेगहराद्विगापति ऋणोति लोकेऽथ तथा विधीयताम् ॥' R 3. 66 The Yajamāna is referred to by the feminine form ह्यत्री, because the form qualifies वा (तनु) वै - विधत् who two make (the divisions of) time (such as the day and the night) This refers to the sun and the moon, whose popular names, दिनकर and रजनीकर, are relevant here. Manu, however, assigns to the sun alone the task of dividing time in this way Vide 'अहोरात्रे विभजते सूर्यो मानुषदेविके । रात्रि स्वप्नाय भूताना चैत्रयै कर्मणामह ॥ 65' Ms 1 Hence some find in this clause a specific reference to the two methods of reckoning time viz solar and lunar Thus the divisions of time meant here are, according to these people, not the day and the night, but the solar year and the lunar year, the solar month and the lunar month etc This explanation, though more scientific and ingenious, is, in our opinion, less poetical and natural and not the one intended by the poet. श्रुति गुणा (श्रुते- श्रोत्रेन्द्रियस्य विषय नाम शब्द गुण यस्या) whose (special) quality is (sound which is) the object of hearing. Sound is the province of the sense of hearing, as रूप, रस, स्पर्श and गन्ध are the provinces of senses of seeing, tasting,

touching and smelling. The expression refers to Ākāśa or ether, through which sound travels and which therefore is considered to have that for its special attribute. Ether of course is विश्व, or all pervading, hence विश्व व्याप्य स्थिता. Note 'शब्दद्युगन्तमाश्रयम् । तत्रैकं विमु नित्यं च ।' सर्वप्रथमं, 'मनं सृष्टिं विदुर्दत्ते चोद्यमानं मिदृक्षया । आकाशं जायते तस्मात्तस्य शब्दं गुणं विदुः ॥ 75' Ms I, 'अथात्मनः शब्दगुणं गुणत्रयं पदं विमानेन विगाहमानं । रत्नाकर-वीक्ष्य मिथं स जाया रामाभिप्राणे हरिक्रियुवाच ॥' R 13 1. Note that the expression विश्व व्याप्य स्थिता is clumsy. विश्व व्याप्य would have been enough. Compare for similar clumsy expression 'वेदान्तेषु यमाहुरेकपुरय व्याप्य स्थितं रोदनी' V. 1 1. Or perhaps we may say that 'विश्व व्याप्य स्थिता' or 'रोदनी व्याप्य स्थिता' conveys the idea that the Lord remains even after occupying the universe, somewhat similar to what we have in 'स भूमिं विश्वतो रुत्वा अयतिष्ठद् दशाङ्गुलम्' ऋग्वेद (पुरयसूक्त) X 90 1 सर्वप्रकृति (सर्वेषां बीजाणां प्रकृति) the prime cause or source of all seeds: e of all grains and corns. This refers to the earth, because all grains and corns come from the earth. For बीज in this sense vide Ku 5 15; Mk 1. 9 प्रकृति is a philosophic term, especially prominent in the Sāṃkhya system, and means the prime or original cause, as opposed to विवृति, which means a product evolved therefrom. सर्व प्रकृति is also explained as सर्वेषां बीजभूता प्रकृति the original cause of all. This is not good, as the earth can hardly be said to be so. The presence of इति necessitates the nominative for प्रकृति, which otherwise would have been in the accusative. The reading सर्वभूत-प्रकृति means (1) the cause of all elements, (2) the cause of all created beings. (1) will not do, as it is not true of the earth, which, moreover, is itself an element. (2) would appear to be supported by Ms 9 37 'इयं हि भूमिभूतानां शाश्वती योनिर्दृश्यते ।' The Bhūtas referred to are divided into four different kingdoms. Note 'नृपराया जरायुजा । स्वेदजं कृमिदशाद्याः पक्षिजपादयोऽङ्गजाः । उद्भिदस्तक्षुन्माया । अमरं यया प्राणवन्तः' refers to the air. The tautology in this expression is removed by taking प्राणिनः in the general sense of 'beings,' and प्राणवन्तः in the special sense of 'possessed of breath or life.' Or प्राणवन्तः should be explained as 'possessed of strength or vitality'. This latter is, however, not good for the possession of strength or vitality does not depend on air as that of breath or life does तस्मिन् प्रपन्न—This is explained in three ways (1) who is possessed of (प्रपन्न = उच्यते or युजते) those eight perceptible forms, (2) प्रपन्न प्राप्त आश्रितं युष्माभिः नेविन इत्यर्थः . तनुभिः वृषातु may Iśa. (when) resorted to (by you), protect you with those eight perceptible forms, (3) तनुभिः प्रपन्न प्राप्तं अनुमिनः अस्तीति ज्ञान इत्यर्थः .

Īśa's existence is inferred from his eight forms which are directly perceived. In the first two cases प्रत्यक्षाभि serves to heighten the glory of Īśa inasmuch as it tells us that his forms, are directly perceived and thus cannot be mistaken by even dull-minded persons. In the third case the प्रत्यक्षत्व of the forms serves as the basis of the अनुमान of his existence ईश (ईष्टे अमौ) is Śiva, because he is the Master *par excellence*, न refers to the audience on which the benediction is pronounced.

It will be noticed that though Śiva is in this stanza described as possessed of the eight forms mentioned in the Purānas, those eight forms exhaust everything in the universe. This means that when Kālidāsa came to write the *Abhijñānaśākuntala*, his mind had spiritually developed to such an extent that he looked upon the whole universe as a manifestation of the supreme deity. It is interesting to contrast this state of the poet's mind with indications thereof revealed by the Nāndī stanzas of his two previous plays.

In this stanza the eight forms of Śiva are spoken of as *pratyaksa* or perceptible. But according to the *Naiyāyikas*, *Ākāśa* and *Vāyu* are not *pratyaksa*, but *anumeya* or inferable. How then did Kālidāsa speak of them as *pratyaksa*? This difficulty is removed if we remember that the *Vedāntins* admit the perceptibility of both *Ākāśa* and *Vāyu* and even among the *Naiyāyikas* the New School recognises the perceptibility of *Vāyu* at any rate. Read 'स्पर्शानुमेयो वायुः । तत्राहि—शोऽयं वायो वानि सति अनुष्णाणीतस्पर्शो भासते स्पर्शं न क्वचिदाहितं गुणत्वाद् रूपवत् । तस्माच्च प्रतीयमानस्पर्शाश्रयं न वायु । ननु वायु प्रत्यक्षं प्रत्यक्षस्पर्शाश्रयत्वाद् घटवदिति चेन्न । उद्भूतरूपवत्त्वस्योपाधिन्वात् । तस्माद् रूपरहितत्वाद् वायुप्रत्यक्षः ।' *दार्पिका* p 9 (B S S), 'अपाकजोऽनुष्णाणीतस्पर्शस्तु पवनो मतः ॥ 42 निर्ध्वगमनवानेप ज्ञेयं स्पर्शादिलिङ्गकः । 43 वायुर्हि सर्वशब्दश्रुतिकर्मैरनुमीयते, विजातीयस्पर्शेन विलक्षणगणधेने तुणादीनां धृत्या नास्त्रादीनां कम्पनेन च वायोरनुमानात् ।' *मुक्तावलि* 42, 43 (निर्णय०), 'नर्वानास्तु-वहिरिन्द्रियद्रव्य-प्रत्यक्षमात्रे न रूप कारण प्रमाणाभावात्, किन्तु चाधुपप्रत्यक्षे रूपं स्पर्शनप्रत्यक्षं स्पर्श-कारणमन्वयव्यतिरेकात् .तस्मात् प्रभा पद्यामीनिवन् वायु स्पृशामीति प्रत्यक्षमन्वात् वायोरपि प्रत्यक्षस्य संभवत्येव ।' *Ibid* pp 245, 246 द्वैत philosophers make a distinction between भूताकाश and अब्याहृताकाश. Of these the former is capable of production (उत्पत्तिम्) and possessed of a blue colour (नीलरूप) and is thus capable of being perceived by divine vision (दिव्यदृष्टिगोचर) Note, महाचार्ये's अष्टव्याख्यान अ ॥ पा ॥ अधिक्रम्या 'भूतमप्यसितं दिव्यदृष्टिगोचरमेव तु । उत्पद्यतेऽव्याहृतं तु गगनं साक्षिगोचरम् ॥' On

this the *सुधा* observes (p 432) 'भूताकाशस्य दिव्यदृष्टिगोचरत्वाभ्युपगमात् ' न्यायविवरण at the same place (अ २ पा ३ अ १) quotes पद्मो श्रुति ('आकाशो नीलिमोदेति') to the effect that आकाश is produced with the quality नीलत्व on it. Also compare 'तस्मादाकाशो जायते । . स च प्रत्यक्ष शब्दमात्रगुणमोऽवकाशहेतु नील नम इति प्रतीते पद्मीकरणप्रक्रियया रूपवाच्य । तस्माद्वायु । स च स्पर्शनप्रत्यक्ष । एतेनानुमेयवादनिरास ' यतीन्द्रमतदीपिका pp 40, 41

References to these eight forms of Śiva are found broad-cast in literature. Note *inter alia* 'अष्टाभिर्यस्य कृत्स्न जगदपि तद्गुभिर्निर्भ्रतो नाभिमान । सन्मार्गालोकनाय व्यपनयतु स वृत्तामसी श्रुतिनीश ॥ ' M 1. 1, 'तत्राभिमावाय समित्तमिदं स्वयमेव शूर्यन्तगमदृष्टति । स्वयं विधाता तपस फलाना केनापि कामेन तपश्चकार ॥' Ku 1 57, 'निदित वो यथास्वायां न मे काश्चिप्रवृत्स्य । ननु शक्तिभिरष्टाभिरित्यभूतोऽस्मि सूचित ॥' Ibid 6 26 'केलासगौर वृषमारुह्यो पादार्पणानुपहृतपृष्ठम् । अवेहि मा निररमदृष्टते पुम्भोदर नाम निरुम्भमित्तम् ॥' R 2 35, S: 14 18 'अरुनिरनवननगगनदहजनपनाकिरणयजमानमयीर्धृतिरिष्टावपि ध्यायन्ती' हर्षचरित उ 1 For the enumeration of these forms read 'सूर्यो जल मही वायुर्वैद्विराशमेव च । दीहितो ब्राह्मण सोम इत्येतास्त नव क्रमात् ॥' विश्वपुराण 1 8, 8, 'भूमिसोऽनलो वायुरात्मा व्योम रवि शशी । इत्यष्टौ सनेनेकना प्रत्यक्षा हरधृतय ॥ वायुपुराण, 'पृथिवी सलिल तेजो वायुराकाशमेव च । सूर्याचन्द्रमसौ सोमयाजी केन्यष्टधृतय । 'यदव, 'भूतार्चन्द्रयज्वानो धृतयोऽष्टौ प्रतीर्तिता ।' आपोऽग्निर्वज्रमानोर्ध्वमौमो व्योम मही महर् । . ' शशोय क्षितिधृतये नम । भगव जलधृतये नम । रुद्राय वायुधृतये नम । भीमायाः शशधृतये नम । पृथ्वतये यजमानधृतये नम । महादेवाय सोमधृतये नम । ईशानाय सूर्यधृतये नम । धृतयोऽष्टौ शिवस्वैता ।' भविष्यपुराण For the general idea in the stanza compare 'दिकालात्मगमेव यस्य विभुता यन्त्र विद्योतते । यत्रामुष्य सुधीभवन्ति किरण राशे स यासामभूत् । यस्त्वपित्तम् (तपित्तम् = अपित्तम् = अग्नि) उपसृष्ट योऽस्य हविरे यस्तस्य जीवातये । बोधा यद्गुणमेष मन्मयरिपोक्ता पान्तु नो धृतये ॥' quoted in the *ब्रह्मवैव्यानन्द* as an example of एकारली

According to a famous dictum of Mātrguptācārya the Nāndī stanza suggests the plot of the play ('आशीर्नमस्त्रियास्य श्लोत्र काव्यार्थसूचन । नादीति कथ्यते') S D and D R also speak of 'श्लोत्रे काव्यार्थसूचने'. Looked at from that point of view the present Nāndī stanza also yields suggestions of the plot of the play. Thus, या सृष्टि etc points to Śakuntalā, who was the most pre-eminent creation of the Creator; वहति etc refers to Śakuntalā's marriage with Dusyanta according to the prescribed form and her conception, या च होत्री indicates Kanva, ये द्वे etc suggests the two friends, Anasūyā and Priyamvadā, who were aware of the time of the cessation of the curse, श्रुतिविषय etc stands for Śakuntalā as a woman whose virtues had spread throughout the universe, यामाहु etc again reveals the same person as the mother of Bharata who was the support of all, यया etc intimates

Dusyanta's return to his capital with Bharata and Śakuntalā, which event as though brought life to all his subjects; ईश- hints at Dusyanta who was also possessed of these eight forms, for, the five elements entered into the composition of his body, he was a sacrificer because he performed sacrifices and he united in him the peculiar properties of the sun and the moon owing to the peculiar nature of his lustre and also owing to his being a combined *avatār* of all the Lokapālas

Kālidāsa glorifies Śiva in the Nāndī of his three dramas and offers salutation to the same deity in the beginning of his Raghuvamśa. The Meghadūta also contains respectful references to Śiva. All this clearly shows that he was a devotee of Śiva, though far from being a bigoted Śaiva. His description and glorification of Brahmā and Viṣṇu in the Kumārasambhava 2 and the Raghuvamśa 10 respectively at once proclaim him to be a man of a Vedāntic or liberal turn of mind and his real creed is probably contained in Ku 7 44 ('एकैव सूर्तिर्विभिदे त्रिधा सा सामान्यमेवा प्रथमावगम् । विणोर्हस्तस्य हरि- कदाचिद्वेधास्तयोस्तावपि धातुगर्वा'), wherein he tells us that Viṣṇu, Hara and Brahmā are manifestations of the same deity. Yet the fact that he chose Śiva to glorify and salute at the commencement of his works, when he could as well have chosen Viṣṇu or Brahmā, is highly significant and we should probably be not far from truth if we said that Kālidāsa belonged to that type of Vedāntins who, though conscious of no difference between Viṣṇu and Śiva, had, like Bhartrhari, a predilection for Śiva! Compare 'महेश्वरे वा जगतामर्धाक्षरे जनार्दने वा जगदन्तरात्मनि । तयोर्न भेदप्रतिपत्तिरस्ति मे तथापि भक्तिस्तरुणेन्दुखरे ॥' वैराग्यशतक

1. 1. 1—नान्यन्ते at the end of the Nāndī or the benedictory stanza. For more explanation about Nāndī and for Sūtradhāra vide Appendix A. नेपथ्यम् is a word of doubtful etymology. The व्याख्याहृषा derives it from नि ॥ the eye, or नि ॥ the leader and पथ्य ('निना नेत्रस्य, नेनेतुर्वा पथ्यम्') It means (1) the curtain, (2) dress, costume, attire, toilet or decoration ('नेपथ्यं स्याज्जवनिका रङ्गभूमिः प्रसाधनम्' अजय and 'आकल्पवेपी नेपथ्यं प्रतिकर्म प्रसाधनम्' अमर); (3) the tiring room or the dressing room for actors ('कुशीलवकुटुम्बस्य स्थल नेपथ्यमुच्यते'), and (4) the actor's costume or make-up which suggests him to be Rāma, etc. ('रामादिव्यञ्जको वेपो नटे नेपथ्यमुच्यते' भरत) In नेपथ्याभिमुखमवलोक्य नेपथ्य has the first sense नेपथ्यविधानम् (नेपथ्यस्य वेपथ्य वस्त्रस्य विधान रचना परिधानम्) the putting on or arrangement of your dress, your toilet. Here नेपथ्य has the second sense. The expression यद्धि .सितम् is signi-

ficant It suggests that even in those early days of Kālidāsa women took frightfully long over their dress and toilet Everybody, who has to attend a social function, or to go to see a film, with lady-members of his family, knows, sometimes to his annoyance, this eternal characteristic of women! For this sense of the compound *vide R 14 9* नेपथ्यविधानम् can be explained in two other ways viz. (1) the putting on or arrangement of your dress, necessary to make you look as Nati, my wife Here नेपथ्य has the fourth sense This would mean that the sentence is addressed to the person who was to play the part of the Nab and who was in the tiring room busy with his or her make-up The vocative आर्षे, which definitely means the sentence is addressed to his wife, is against this interpretation. (2) The arrangement of the tiring room, such as the dressing of the different actors, who were about to play their parts This is also not good For, it is not proper that the Sūtradhāra should expect his wife to look to these matters before formally acquainting her with the drama that he wants to represent : 1 2—अवसितम् (from अव+सो स्यति to finish) completed तावन् has no special sense here It may best be translated by the English 'just'. आगम्यताम्—The imperative in the passive voice signifies a courteous command or request : 1 4—आर्यपुत्र lit son of the respectable or worthy one (viz the father in law) This is the usual epithet with which women address or refer to their husbands in Sanskrit dramas 'मर्त्यैर्नामि पतिर्वाच्य आर्यपुत्रेति यौवने' 'ऊढ्यां देवि दयिते पुमानाह प्रिया प्रति । आर्यपुत्र च जैवेद्य नाथ साप्याह वाम्भ ॥' नाटकलक्षणरत्नोद 2254-2255 आर्य 13 defined as 'कुटु शील दया दान धर्म सत्य वृत्तज्ञता । अद्रोह इति येष्वेतत्तानार्थान् सप्रचरते ॥' 'कर्तव्यमाचरन् कार्यमकर्तव्यमनाचरन् । तिरणि प्रवृत्ताचारे स वा आर्य इति स्मृत ॥' नियोग command : 1 6—अभिरूपभूयिष्ण (1) अभिरूप-भूयिष्ठ प्रभूतमो भाग यस्या the greatest part of which is learned : 6 for the most part composed of learned men For अभिरूप in the sense of learned see Manu. 3 144 Note that भूयिष्ठ, though an adjective is here taken as a noun, according to Vāmana's dictum 'विशेषणान्नाप्रयोगो विशेष्यप्रतिपत्तौ' वाक्यालंकारसूत्र 5 1. 10 (विशेष्यन्व्य प्रतिपत्तौ क्तात्वां विशेषणान्नाप्रवैच प्रयोगे) (2) अभिरूपे भूयिष्ठा बहुला crowded with or abounding in learned men. Here अभिरूप is taken as a noun according to the same dictum (3) अभिरूपा भूयिष्ठा (many) यस्याम् Here अभिरूप is a noun and भूयिष्ठा an adjective and the inversion of the order of the two words in the compound is had according 'वाहितगम्यादिषु पा 2. 2 37 'प्राप्तरूपस्वरूपाभिरूपाः शुचमनोऽयो' अमर As this was the

first occasion on which the play was being acted (Compare ' नूतन नाटकेन '), the Abhirūpas probably included the Prāsṅnikas or judges, whose duty in ancient days it was to examine a play and make a report to the king with a view to award a prize to the author. Vide for the qualifications of these Prāsṅnikas Bharata's Nāṭyaśāstra 27. परिषद् (परितः सञ्चिन्ति अस्याम्) an assembly. कालि वस्तुना the plot of which has been woven or composed by Kālidāsa : 1 7—
 वभिर्गानगाङ्गुन्तल नामधेयं वत्स्य. नामधेयम् (name) is the same as नामन्. The affix धेय is added to भान्, रण् and नामन् without any change of meaning, according to the Vārtika ' भागन्पनामभ्यो धेय ' उपस्थानव्य-
 मस्यामि we have to wait upon with, or present, (the drama) : 1 8—
 तन् therefore, for the reasons contained in the previous sentences प्रतिपात्रम् (पात्रे पात्रे इति) on every character. This is an अव्ययीभाव compound obtained in the sense of वीप्सा (repetition) After आधीयताम् supply भवत्या. The Sūtradhāra is here pointing out to his wife the difficulties in the way of the successful presentation of the play. First, the audience was learned and would not be satisfied with anything less than a complete success. Secondly, the play was by the great Kālidāsa in the representation of whose diverse situations great skill was necessary. Thirdly, the drama was new. It was in fact being represented for the first time. Therefore (तत्) the Sūtradhāra asked his wife to bestow her care on all the *dramatis personæ* individually (R) प्रति दत्तं is translated by Williams as 'let care be applied by each to his own part (or character)'. This is not good. First, after the enumeration of the difficulties a direct appeal to the Nati to bestow her care on every character is more natural. Secondly, with this interpretation the sentence becomes grammatically awkward. We must supply some such word as नटद्वारेण or सर्वे, as the subject of आधीयताम्. The sentence thus assumes the appearance of an indirect construction, which is foreign to Sanskrit. Or, we must explain प्रतिपात्रम् as पात्रेण पात्रेण, which is not common use. Abhirāma supplies अस्माभि and remarks 'अस्माकं दत्ताधानस्य प्राप्त काल' This also is bad : 1 9—सृजिहित .. हास्येन (supply सोष्ट्रेण) सुविहित (समीचीनतया रचित- व्यवस्थापितो वा) च असौ प्रयोग (नाटक-दर्शनं) च तस्य भाव तया आर्यस्य = आर्येण—on account of, or owing to, the representation having been well arranged by your honour, nothing at all will be abandoned (by goodness) i. e. everything will turn out well and successful. This sentence has been variously explained. The above is in our opinion the best explanation. In order to under-

stand the beauty of the passage the logical sequence of the speeches in this dialogue must be remembered. The Nati enters the stage at the Sutradhara's call and asks for orders. He informs her of his intention of representing Kalidasa's *Sakuntala* and after enumerating difficulties, asks her to take care of every character. The Nati knows her husband to be an excellent manager but not liking his diffidence, which to her is clearly visible in his enumeration of difficulties, remarks that as he has so well arranged the representation, his play is bound to be a success. She is here paying a compliment to her husband's skill in arranging all details of dramatic representation which he has acquired owing to his thorough knowledge of the art of scenic representation. As the Sutradhara possesses *प्रयोगविद्या* he is able to have *प्रयोगसुविद्या*. That is the Nati's line of argument. The Sutradhara does not agree with it. He reminds her that mere knowledge will not do. In fact he will not consider himself learned, though he knows he is, until the learned are satisfied with his representation. The Nati as a Hindu wife does not want to proceed further with the argument, but apparently shows her agreement with the view of her husband and asks what is the next thing to do. Other interpretations are 'by reason of your honour's good assignment of the parts of the play (to the several actors); e. by reason of your skill in casting the characters (*Katavema*, preferred by Williams) 'by reason of (our) good acting (*Candrasekhara*) परिहास्यते is passive of हा with परि to abandon न हास्यते is idiomatic for 'nothing at all will be wanting. Properly we must supply some such agent as सौष्टवेण or चारुतया for परिहास्यते. Another way of explaining this without supplying सौष्टवेण or चारुतया is to take आर्यस्य = आर्येण, for a genitive can generally be used for any other case, according to 'पृथी शेषे पा 2 3 50. Thus आर्येण निमिषे न परिहास्यते nothing at all will be lost by your honour; e. your reputation etc., will by no means suffer; e. the performance will be a complete success. 1 11—भूतार्थम् something which has happened, which is a fact, the truth. The Sutradhara means to say that the lady does not know the truth in such matters and is merely led away by the glare of his learning.

Stanza 2 Construe—विदुषां परितोषात् वा, प्रयोगविद्या साधु न मन्ये । अल्प शिक्षितानामपि चेत् आत्मनि अप्रत्ययम् [अस्ति] । (आर्या)

परितोषात् वा—The preposition वा is used to express the limit-acceptive (अभिवाचि), or in the sense of 'from' and also the limit

exclusive or conclusive (मर्यादा), or in the sense of 'till,' 'as far as,' and in both cases governs the ablative case, e. g. 'आ मूलाच्छ्रोत्रमिच्छामि' *infra* (i 24 59) and 'आ कैलासात्' Me 11. Sometimes आ in the two above senses forms an अव्ययीभाव compound, according to 'आद् मर्यादाभिविचो' पा 2 1. 13, when joined to a noun; e. g. आजन्म from the birth, आमरणम् till death. In the present case आ is a कर्मप्रवचनीय, governing the ablative and denotes मर्यादा विज्ञानम् the special or excellent (वि) knowledge (which, O Natī, has struck you so much and which you think would give me success) बलवत् शिक्षितानाम् of the highly educated, or very well instructed बलवत् is an adverb. It is a mistake to take it as an adjective to चेत, as some do. Its use as an adjective is not Kālidāsian. The poet is fond of using it as an adverb. As such it occurs five times in the Śākuntala, thrice in the Vikramorvaśīya and twice in the Mālavikāgnimitra. As an adverb बलवत् is also found in Ku 3. 69. Besides बलवत् चेत does not sound good Sanskrit. Another way of taking it, even as an adverb, is आत्मनि बलवत् अप्रत्ययम् highly diffident of itself. But this is not quite so good, न विद्यते प्रत्यय (confidence) यस्य तत् अप्रत्ययम्. The word शिक्षित, though of common occurrence, deserves to be once noted. It is the past pass part of शिक्ष् to learn (विद्योपादाने) शिक्षित thus means 'learnt' e. g. शिक्षितोऽयं ग्रन्थः शिक्ष् does not mean to teach. शिक्षित in the sense of 'learned' or 'taught' is therefore obtained in the following way. Take शिक्षित in the sense of a noun viz शिक्षणम्, according to 'नपुंसके भावे क्त' पा. 3. 3. 114 (इतिवत्विशिष्टे भावे काल्पमानान्यं क्तं स्यात् । जल्पितम् । शयितम् । हसितम् । सि. कौ). Then शिक्षितमस्ति अस्य स शिक्षित, by the addition of the possessive termination अच् according to 'अर्धाङ्गादिभ्य अच्' पा 5 2 127. Thus शिक्षित comes to mean one who has had education, learned. Yet शिक्षित is an adjective and it is to be understood as a noun, as in the present case, according to Vāmana's famous dictum already noted. It may be remembered that this stanza contains a poetic defect called अविसृष्टविधेयाञ्ज, which consists in not giving proper importance to the predicative portion in the sentence (अविसृष्ट प्राधान्येनाभिर्दिष्ट विधेयाञ्ज यत्र). It is, for example, the privilege of the predicate to be heralded by the subject and when an author ungraciously uses it before the subject, he perpetrates this defect. Note 'अनुवाचमनुक्त्वैव न विधेयसुदीरयेत् । न शल्लभास्पदं किञ्चित् कुत्रचित् प्रतिष्ठति' Here the predicate अप्रत्ययम् is used before the subject चेत. Hence the defect, which is removed if we emend the text as 'स्वास्मिन् प्रत्येति नो चेत'. The figure in the stanza is अर्यान्तरन्यास for which vide Appendix-B. It is interesting to con-

trast the Sutradhāra's diffidence of his abilities with the Nati's confidence of success (R) The audience must have found the attitude of the two very pleasing

1 2 1—एव तु इदम् Is it so? तु has an interrogative force and implies some doubt on the Nati's part regarding the statement which her husband has so gravely made. She, however, does not want to argue with him and cuts matters short by asking what is next to do. Really, the Sutradhāra's general proposition does not represent the whole truth. Like all proverbs, it contains only half its portion. One may say, the more a man knows, the more confident he grows of his powers. Kālidāsa probably suggests this by putting the significant तु in the lady's otherwise perfect question of appeal 1 2 2—न विद्यते अन्तरम् (delay) यस्य तत् अन्तरम् ! तच्च तत् स्पर्णीयम् something which is to be done without delay. Or न विद्यते अन्तरं यस्मिन् कर्मणि यथा तथा अन्तरम् । अन्तरं स्पर्णीयम् । सुपेयनेन समास 1 2 3—श्रुतिप्रसादनं श्रुतीनां स्पर्णां प्रसादनं सुगनित्वात् तस्मात् than pleasing the ears तस् is added in the sense of the ablative. Note that अन्य along with अग्रात् इतर, कृते and others governs the ablative, according to 'अन्यारादिर्नर्तेदिक्शब्दाञ्चूत्तरपदाजाहियुक्ते' पा 2 3 29 ; 3 4—अनिकृत्य with reference to, concerning, having made the subject ; 3 6—नतु conveys a very gentle rebuke and may best be translated by 'why'. The Sutradhāra means to say that the Nati ought to know that she should sing with reference to the summer which had just set in अचिरप्रवृत्तम् which has recently set in or commenced उपभोगानयम् suited to enjoyments

Stanza 3 Construe—दिव्या सुभगतोल्लासगाहा पाटलाससंगसुगमिवनवाताः प्रच्छाद्यसुल्भान्निद्रा परिणामरमणीया [च वर्तेते] : (आर्या)

सुभा सलिले अवगाह येषु wherein a plunge or immersion in water is delightful पाटलानां संसर्गं सुगमिवनस्य or वने वात येषु wherein the sylvan breeze is fragrant owing to contact with Patala flowers प्रच्छाद्या छाया येषु ते प्रच्छाया (प्रदेश) । तेषु सुल्भान्निद्रा येषु wherein sleep is easily obtained in thickly-shaded places. Note that प्रच्छाद्य is really an adjective and is used as a noun according to Vamana's 'निराभङ्गान्प्रयोगी विशेष्यप्रतिपत्तौ.' परिणामे रमणीया delightful or charming towards their close परिणाम रमणीयं येषाम् (whose close is charming) would also do. Here the inversion of the two words in the compound is to be accounted for by 'वाहिनाम्यादियु' पा 2 2 37. For the general idea in this stanza compare 'प्रच्छाद्यमूर्त्ये सृष्टीण्यचन्द्रमा-सदावगाहसुमवागिर्भय । दिनान्तरम्योऽनुपशान्तममथो निदाधमाट समुपागत प्रिये'

Rs I 1; also विद्वत्कालभङ्गिका 4. 2. The stanza explains how the season is upabhogaśama by pointing out its upabhogya characteristics (R) Out of four such characteristics, here pointed out, three would appeal to almost every one. In summer we like a dip in cool water, either in a well, a river or the sea, or a swimming pool, we are overcome by sleep in shady places in the afternoons and find the evenings delightful. Fragrant sylvan breezes are not matters of common experience, but the pleasant smell of flowering creepers in the gardens is experienced by many.

Stanza 4 Construe — दयमानाः प्रमदाः भ्रमरैः ईषदीपच्छुम्बितानि सुकुमारकेसर-
गिह्वानि शिरीषकुहमानि अवर्तसयन्ति । (आर्याभेद उद्गाथा गीतिर्वा नाम)

प्रमदा means a woman in the exuberance of youth (प्रकृष्टं मदं यस्याः), दयमाना taking pity, showing kindness. Here kindness is to be shown by handling the flowers in a gentle manner. One would perhaps expect youthful women, fond of decoration, to use the flowers roughly. But the women, of whom the Natī sings, were no vandals. This is indicated by the use of the significant adjective दयमानाः. The adjective also shows that the ladies possessed well developed æsthetic sense. The Śrīṣa is the most delicate of Sanskrit flowers. Not merely the women but also the bees had consideration for these Śrīṣa flowers; for they kissed them only very gently (ईषदीपत् lit. very slightly). सुकुमाराः केसराणां शिखाः येषां तानि the tips of whose filaments are very delicate. As a matter of fact not merely the tips, but the filaments in their entirety are delicate. From this point of view सुकुमाराः केसराणि एव गिह्वा येषां (whose crests in the form of filaments are very delicate) would perhaps be better. Note that the construction may be improved a little by taking सुकुमारकेसरगिरितानि (अत एव) भ्रमरैः etc. अवर्तसयन्ति (use as ear-ornaments) is a den. verb from अवर्तस an ear-ornament. Kālidāsa often describes his women as decorating themselves with Śrīṣa flowers. We shall have proof of this in our play. Also vide R. 18, 48, 61, Me 67, Rs 2 18. His women at the same time are compassionate towards trees. Sakuntalā for example would not pluck foliage from trees, though fond of decoration. Note Ku. 2 41, R. 16, 19. Williams translates दयमाना by 'loving or amorous'. This is not correct, as the word does not possess that sense. The difference between the descriptions of the summer as given by the Sūtradhāra and the Natī is noticeable. The Sūtradhāra refers to manly enjoyments such as swimming and sylvan parties, while the Natī mentions a point; so beloved of women viz. toilet and decoration.

141-रागे बद्धा वित्तस्य वृत्तय येन which fixed (all) the functions of its mind on the melody The audience liked the song so much that it forgot to exercise any other sense-organ except that of hearing Hence it appeared that it had centred all these functions on the melodious song Perhaps a better way of dissolving this compound would be रागेण बद्धा (bound captured) वित्तस्य वृत्तय यस्य आलिखित इव as though drawn in a picture The audience listened motionless to the enchanting song Hence the fancy 143-सर्वतः on all sides, wherever I cast my glance रङ्ग means primarily the stage, the theatre, then the assembly gathered there, the audience इतमत्, आश्रित्य resorting to which Prakarana प्ररङ्ग is a variety of dramatic composition (rupaka) and includes such pieces as the Mrcchakatika, the Malatimadhava etc It is different from a Nataka like the Sākuntala etc The poet uses the word Prakarana purposely It shows how completely the Sutradhara, under the influence of the Nati's enchanting song, had forgotten his own words, which referred to a Nataka that was to be put on the stage 144-न्तु has the sense of gentle rebuke again आर्गमिधे—Supply भवद्भिः Both आर्य (worthy) and मित्र (honourable) are epithets or titles of respect आर्ये is usually prefixed e g आर्यवाणस्य, आर्यगणदाम etc मित्र is generally suffixed and is always used in the plural e g मण्डनमित्रा वाचस्पतिमित्रा etc Jagaddhara in his commentary on the Malatimadhava paraphrases मित्र by 'वेदान्तमित्रिन'. while Prthvidhara in his commentary on the Mrcchakatika renders it by 'अभ्यस्तान्दुराश्रान्' Both these terms as also the plural serve to intensify the sense of respect which the Nati feels for her husband आर्यम् is a polite equivalent for the ordinary कविताम् 145-प्रयोगे अधिक्रियताम् should be selected, or taken up, for acting or representation 146-सन्धुगनुमोचितोऽस्मि I am well reminded. This shows how completely he had forgotten himself He himself acknowledges it

Stanza 5 Construe —अस्मि तव हारिणा गीतरागेण, सारद्रेण एव राजा दुष्यन्त इव, प्रथम इत 1. (अनुभूम्)

अस्मि is an indeclinable in the sense of अहम्. हारिणा captivating, ravishing, alluring गीतरागेण by the melody of your song प्रथमम् (adv) *forthwith*, प्रथमः शब्दः द्विखर दन्तिन् रश्मिणि यया तथा, अतिरहसा-अति-अनिगदिन रह वेग यस्य तेन of extreme or great velocity or speed एव—With this the Sutradhara points to that part of the stage from which Dusyanta is to enter सारदः, a spotted antelope, सार (spotted) अर्द्ध यस्य The Sandhu is peculiar and is known as परम्य It is obtained

only when सारङ्ग means an animal or a bird. In other cases (e.g., when the word means a sage) we get the regular सारङ्ग. This we have according to the Vārtika 'शकन्धादिषु परस्परं वाच्यम्' (सारङ्गः पशुपक्षिणो । नाराङ्गोऽन्य । सि. कौ) The expression गीतरागेण भारङ्गेण suggests the name of the musical mode (राग), called सारङ्ग. It would thus appear that the Natī sang this stanza in सारङ्ग-राग. The musical राग is thus defined थोऽसी ध्वनिविशेषस्तु स्वरवर्णविभूषित । रज्जको जनचित्ताना स राग कथितो बुधै ॥ 'सगीतरत्नाकर अ 2

निष्क्रान्तौ go out of the stage, exit. Either say नटी च सञ्जवारश्च निष्क्रान्तौ, or simply अभिनेतारौ जनी निष्क्रान्तौ. प्रस्तावना is the Introduction or Prologue. Vide Appendix A for definition.

The dramatic purpose of an Introduction is briefly to introduce the poet and the play and to prepare the audience for witnessing the piece to follow. Before the play actually starts, the audience generally becomes very impatient and sometimes rowdy and there is a lot of noise created in the theatre. The Prastāvanā must be able to quiet the audience and capture its attention. This is the most perfect and natural of Kālidāsa's Prastāvanās. The idea of making the Natī sing is very happy and admirably serves the purpose of silencing the audience. Even while the assembly is under the influence of the Natī's enchanting melody, Dusyanta enters and the play starts. The way in which Dusyanta is introduced is also very natural. There is a tinge of unnaturalness in the cry of the Apsarases being heard just after the Sūtradhāra's request to the audience in the Vikramorvaśīyam. The Prastāvanā to that play thus ranks lower in the order of merit. The Prastāvanā again should be short. Some dramatists make it unnaturally long by introducing all kinds of discussions in it. A long-drawn Prastāvanā tires the audience, which has a right to say that it has assembled to witness the drama and not to listen to the views of the poet on sundry matters, or to hear an exaggerated account of his greatness and learning. Kālidāsa's Prastāvanās are all short.

This Prastāvanā is further suggestive of the poet's mature mind and well-established reputation. His Mālavikāgnimitra was exhibited on the occasion of a spring-festival, when there would be no dearth of audience even for a second-rate dramatist. Besides there, he had to establish his claim to be heard by plainly telling his audience that everything old is by no means gold. In the Vikramorvaśīyam the-

Sūtradhāra has, more or less helplessly, to appeal to the assembly to be attentive for one reason or another. Both in the Mālavikāgnimitra and the Vikramorvaśīyam the poet makes reference to former dramatists, which shows that he then suffered from some kind of inferiority complex. But here he finds no necessity of doing so, because he has now well established his reputation as a dramatist. The very name of Kālidāsa is enough to attract a large, and what is more important, a learned assembly and the Sūtradhāra's anxiety is, not how to secure a patient hearing, but how to represent adequately a new play of Kālidāsa and to please the learned. The poet now no longer appears to be banking after the applause of the listening audience. To him the satisfaction of the learned few has now become more important. This state of mind one attains only when, after diving deep into human affairs, one comes to realise the bhūtārtha. Kālidāsa seems to have done so when he wrote his Śākuntala.

THE MAIN SCENE

King Dusyanta of Hastināpura is out hunting. His fancy is caught by a certain antelope in pursuit of which he wanders far from his army and arrives near the precincts of Kanva's hermitage. When about to kill the antelope with an arrow, he is prevented from doing so by three ascetics, who tell him that the animal belongs to the hermitage and deserves not to be killed. The king respects the holy men's desires and receives from them invitation to go to the hermitage and experience their hospitality. On inquiry he learns that the great sage Kanva is not at home, but that having appointed his daughter Śakuntalā to receive the guests, has gone to Somatīrtha to pacify her adverse fate. The king accepts the invitation and proceeds towards the hermitage. Alighting at a distance from his chariot, he removes his royal raiment and prepares to enter the sacred place when his right arm begins to throb, thus leaving him in suspense as to what it may mean.

Three young girls now make their appearance, engaged in watering trees, and one of them the king recognises to be Śakuntalā. He is struck at their beauty and especially at that of Kanva's daughter. Remaining concealed behind the trees, he watches their actions and hears their conversation. Admiration of Śakuntalā's beauty now develops into love for her. At this time a bee attacks her face and the delicate girl becomes so alarmed at the assault that she cries out

for help. The king takes advantage of this opportunity to introduce himself and drives away the impudent bee that was hovering round Śakuntalā's face. From inquiries made with Anasūyā and Priyamvadā, Śakuntalā's two friends, Dusyanta finds out that she is really the daughter of Viśvāmitra and Menakā, that Kanva is merely her foster-father and that it is his intention to marry her to a suitable husband. This confirms the king's passion for her. In the meanwhile Śakuntalā is also struck at the king's appearance and readily falls in love with him. And both the lovers manifest their feelings so clearly as to be easily observed by the two friends.

At this time an elephant, frightened at the unusual sight of the king's chariot, enters the penance-grove and causes great commotion among the residents. This unsettles the girls, who repair to the hermitage, leaving the king, now not at all eager to return to his capital.]

1. 5 2—तन इ नत प्रविर्गति does not seem to possess any special significance. It is really a formal stereotyped part of such stage-directions. We may however explain it as 'when the curtain goes up' तन = तेषथ्योऽंगमनानन्तरम् मृग मातु अनुमरति असीं मृगानुमारी closely following a deer शरेण सहित सधर । सनरश्च अमी चापश्च सवरचाप । न हस्तयो यस्य Or मग्न चाप ययो तैः सवरचापौ । तादृशी हस्तौ यम्य सतु is really the son of a Kṣatriya by a Brāhmana girl. His profession was that of a charioteer. Hence Sūta comes to mean a charioteer. Note 'क्षत्रिया द्विप्रम्याया मनी भवति ज्ञातिन ।' Ms 10 11, 'सूतानामश्वमारभ्यम्' Ibid 10 47 1. 5 3—The Sūta, according to Bharata's canon, should always address his master as आयुमन् long lived one 'आयुमन्निति यान्यन्तु रथी मूढेन नैर्वादे ।.' नाट्यशास्त्र 17 74. This was probably so because the charioteer was generally an old experienced servant and as such was justified in looking upon the young warrior as his child, at whose hands he rightly deserved respect. Sometimes, he served successive monarchs. Sumantra, for example, was properly the charioteer of Daśaratha. But he did service to Rāma and also to the son of Lakṣmana. 'Long-lived one' was further a specially appropriate form of address to those, who always stood in imminent danger of their life. And the warriors' safety often depended on their charioteers' skill.

Stanza 6 Construe — दृग्णमारे अविज्यकामुके त्वयि च चक्षुर्देव [अहं] मृगानुमारिणं मादात् पिनाकिन पश्यामि इव । (अनुष्टुभ्)

वृणसारे on the black and spotted antelope वृणथ असौ गारथ This कर्मयोग्य compound is formed according to वृण वर्णेत' पा 2 1 69 (नमानाविशरणेन वर्णवाचिना वर्णवाचि समस्यते । वृणगारथ । गारथविशरणयोग्य) शर or शर means spotted, mottled variegated Read 'शर मन्वराजतयो' रम्य अपिद्व ज्यामात्रि रम्य (प्रादिममाम) । अधिक्ता -या येन तद् इति वा (वतुनीहि) । रम्ये प्रनरानि तत् तामुक्तम् । अधिज्य वार्जुन वस्य पितामी is Śiva, because the name of his bow is Pinaka. Great warriors had special names for their bows. Venus's bow is known as Śarṅga Arjuna's Gandiva. The reference is to the story of the destruction of the gods' sacrifice by Śiva. The gods once performed a sacrifice but not understanding properly Śiva's greatness did not offer him a portion therein. Śiva grew indignant, took his bow and presented himself to where the gods were performing. With a terrible arrow he struck the Yajña at heart, who assuming the form of a deer, flew into the sky, followed by Śiva. Vide म मा भीमिन्पर्वे 18 ता वै ह्यमनानन्वयो यायानथ्येन देवना । नारुण्यन्त देवस्य स्वागोभन नराणि 3 तन कुट्टो महादेवस्तुपायाम तामुक्तम् । आनगामाथ तत्रैव यत्र देश मभीचिरे ॥ 8 तन न यत्र विभ्याय रीद्रेण इदि पत्रिणा । अपकान्तस्ततो यज्ञा रमा सुत्वा सुपावन ॥ 13 स तु तेनैव रूपेण दिविस्था वै व्यरान्त । अन्वीय मानो रुद्रा युगश्चिर नम ल्वले ॥ 14 The same story, in somewhat a different form, occurs again, in Śantiparvan 289 from which we know that Śiva was once sitting at ease with his wife on a peak of mount Meru waited upon by gods and demigods, sages and demons etc. In the meanwhile Dakṣa was performing his celebrated horse sacrifice and invited all the gods except Śiva. When they all started in their aerial cars Uma asked her husband why he was not going. Śiva told her that the gods had not ordained him a share in sacrifices. Uma observed she was exceedingly grieved to see that a great unconquerable and unassailable god like Śiva should be denied a share in sacrifices. Śiva understood what was passing in her mind, resorted to his yogic powers and destroyed the sacrifice by means of his followers. The Yajña then became a deer and flew into the sky. Śiva followed him with a bow and an arrow. Note 'तन च यज्ञो वृषे वध्यमान समन्त ॥ 35 आस्थाय वृगस्य वै रमसेवाभ्यगमत्तदा । ततु यत्र त्वारूप गच्छन्मुक्तस्य च । 36 यदुत्तदाय बाणेन तदान्नमरत प्रभु । 37 Adhyaya 290 of the same Paryāy again relates how the same Yajña of Dakṣa was decapitated by Virabhadra whom Śiva had created from his mouth. Vide also Vayupurāna 30 156-15 for a similar version. Compare 'तप्रसुप्तसुजोन्मर्षीपण वक्ष्यदास्यगिरादे धनु' । विद्रुतः प्रतुष्टपादसारीण येन बाणमसृजद् वपश्चन ॥ R. 11 44 Mythology knows of another famous

occasion on which Śiva had followed a deer with his dreadful bow Brahmā was once tempted to entertain an incestuous passion for his daughter Sandhyā who, becoming ashamed of his intention, assumed the form of a doe Brahmā thereupon became a deer and followed her Śiva, on seeing this, shot an arrow from his dreadful Pimāka bow and cut off the head of Brahmā, who remained suspended in the sky in the form of the constellation Mrgasīras or the Orion, and the arrow of Śiva became the constellation Ārdrā, which always chases it Vide 'प्रजानार्यं नाथ प्रमथमभिरु स्वा दुहितर गतं रोहिध्रमृता रिरमथियुमुष्यन्व वपुषा । धनुषाणेयां त दिवमपि सपत्राकृतमसु वसन्तं नैऽद्यापि त्यजति न मृगव्यावरमस ॥' महिम्नस्तोत्र 22 The figure is उत्प्रेक्षा

Stanza 7 Construe —पथ [अथ पुन इदानीमपि] अनुपतति स्यन्दने ग्रीवाभङ्गभिरामं [यथा स्यात्तथा] मुहु बद्धदृष्टि [सन्], शरपतनभयात् पथार्धेन पूर्वकार्यं भूयसा प्रवेष्ट [सन्], श्रमविसृतसुग्नभ्रमिभिर् अर्धचर्लण्डैः दर्भैः कर्णिकरमां [सन्], उद्ग्रस्रुतत्वाद्वियति बहूतरम् उर्व्या [तु] लोके प्रयानि । (समथरा)

पथ has the whole sentence as its object इदानीमपि—The force of अपि is this The antelope had already covered a long distance, even while it was being hotly pursued by the king Still it showed no signs of fatigue or exhaustion Thus could be seen from the fact that it was 'इदानीमपि' running so fast This was certainly surprising, अनुपतति closely following स्यन्दते वावति इति स्यन्दन a chariot त्रावाया भङ्ग- तेन अभिरामं यथा स्यात् तथा This is an adverb and qualifies the दृष्टिबन्धक्रिया in बद्धदृष्टि . The stag was running fast and the chariot was closely following him In order to judge how far the chariot had arrived, the stag was repeatedly fixing his gaze on the chariot with the turn (भङ्ग) of his neck This made him appear very graceful The propriety of बद्ध (riveted, fixed) is, that it was not merely a casual glance that the stag was casting at the pursuing chariot, but that it was steadfastly looking at it now and then The very life of the stag depended on the distance that he would be able to maintain between him and the chariot Consequently he had occasionally to fix his gaze very carefully on the chariot in order not to allow it to come within dangerous neighbourhood बद्धदृष्टि is therefore better than वृत्तदृष्टि, which is rather tame शरपतन , प्रवेष्ट, mostly entering the forepart of his body with the hinder half. It is on the hinder half that the arrow would fall The deer, therefore, had mostly withdrawn it through fear into the forepart Really the construction should be मृगेण पथार्धं पूर्वकार्यं प्रवेक्षित But the poet identifies the deer with the

hinder half and then uses जमदे ररणे तृतीया (R) अपरधायो जर्ध पथार्थ, according to the Vartika जगस्यार्द्धे पथभावो यक्तव्य ' पूर्वे ज्ञायस्य पूर्वज्ञाय This is obtained according to ' पूर्वापरा रणत्तरमेन्देशिनेकाप्रिरणे ' पा 2 2 1 (जवयविना सह पूर्वाद्य ममस्यने एकाग्रमयाविदिशिवेदवयसी । पतीमामापनाद । पूर्वे ज्ञायस्य पूर्वज्ञाय । अपरज्ञाय । सि को) शीर्णे वने येन स शीर्णवर्मा who strewed his track. This is technically called a सापेक्ष ममाम for the sense of the compound is not complete the expectancy (अपेक्षा) as to what he strewed his track with remaining unsatisfied. The same fact is differently expressed by saying that the compound is faulty, inasmuch as दर्मे is construed with शीर्णे which is only a part of the compound. Properly we should have दर्मेशीर्णवर्मा. The stock example of such sapekṣa compounds is देवदत्तस्य गुप्तुलम्, where देवदत्तस्य is construed only with गुप्तु. Language however, allows such compounds in spite of their technical defect (सापेक्षत्वेऽपि) for, as is argued, the word fulfilling the expectancy is easily understood (गमस्वात्) उदग्रगुतत्वाद् owing to his lofty or high boundings. The deer jumped high into the sky, just touched the earth for a second and jumped again. Thus he appeared to travel more in the sky than on earth (R) उर्गा the earth. This stanza is a beautiful example of स्वभावोक्ति. It has been quoted in K. P. 4 as an example of म्यानरस.

1 7 1—अनुपतन एव मे—This should be understood as the usual रक्षैरि यती, or better as अनादरे यती. The king means to say. He was just within my sight. I am closely following him. Yet in spite of this I can see him now only with difficulty. How is this? (R) 1 7 2—उदान (उर्+हन् to go) an upward shock उदातिनी (the ground) which possesses the cause upward shocks hence uneven or rugged रश्मिर्भयमनात् by drawing in (lit curbing) the reins मन्दीकृत slackened. Dissolve this as न मन्द अमन्द । अमन्द मन्द कृत मन्दीकृत. This is technically known as a चि्व form, which is obtained when a certain thing which is not some other thing, is metaphorically looked upon as having become that other thing, according to ' ह्यनन्वित्यागो सपयर्नरि चि्व ' पा 5 4 50 and (यार्थिक) ' अभूततद्वाव इति यक्तव्यम् ' (विशारामनां प्राप्सुदया प्रकृती वर्तमानाद् विशारामादात् (' तस्य प्रकृती वर्तमानत्वं गीष्वा वृत्त्या लघुश-दे-दु-दो-वर) स्यात् चि्वो स्यात् करोत्यादिभिर्योगे । ज-एण कृण्ण नपयंत, त रगेति कृण्णोऽस्रोति । नदीभवनि । गङ्गास्यात् । दोषाभूतम् । दिवाभूता रात्रि । सि को) This technical use of चि्व is best illustrated by Kālidāsa's अमु पुर पश्यति देवदाह इतीप्ताऽनी उपमन्त्रेत् । R 2 36, where we know that the tree, though not really a son of Śiva, is accepted by Śiva as such. Hence चि्व is there appropriately used. In fact, as pointed out by Nāgēśa in his Śekhara,

the real province of च्वि is there where we have a metaphorical use of the word c g 'पयोवरीभृन्चतुःपनुद्राम्' R 2 3 The student should remember this point well, as it is not understood by many people. But in literature we often come across examples where च्वि is not used in the strict sense of अभूततद्राव. This must be classed as poetical licence. The present मन्दीकृत does not possess the strict च्वि sense. For the speed of the chariot was really slackened and there was no such thing as the really 'not slackened' speed being looked upon as 'slackened'. We shall again meet with this loose use of च्वि, विप्रकृष्टम् अन्तर यस्य whose distance or interval is excessive or very long : 7. 3—सम स्तौ by you who are on level ground. The genitive is used in the sense of the instrumental : 7 4—दुरामद (दुरेण आमाद्यने जनी) difficult to be overtaken or caught. While the charioteer was just explaining to his master the reason why the deer had advanced to a long distance, the chariot was moving on, and, actually covering the entire rugged ground, came to a level place. Hence the Sūta says 'samprati' : 7 5—अभीपव the reins. The word is either अभीपु or अभीष्ट (m) : 7 6—यदात्पयति आनुष्मान्—supply नद् अन्तरमेव क्रियते रथवेगं निरूप्य gesticulating the speed of the chariot. It was not possible to represent on the stage a chariot in full speed, even if we were to suppose that one was actually brought. The business of showing to the audience that the chariot was moving fast was therefore left to certain gesticulations on the part of the charioteer. रथवेगं निरूप्य thus really means 'having gone through the necessary gesticulations in order to create an impression of the speed of the chariot'. नाट्यति (1 9 1), निरूप्यति (1 13 7) and रूप्यति (1 17 10, 1 22. 4 and 1 24 39), occurring below, are to be similarly explained.

Stanza 8 Construe—गदमपु मुचतेषु [मन्तु] अर्मा रथ्या निरायतपूर्वकाया , निरूप्यन्नामरवित्रा , निभृतोर्ध्वर्णा आत्मोद्धते रजोभिगपि जलङ्घनीया [मन्त] मृगज-वाक्षमग इव धावन्ति । (वनततिलका)

रथि (the reins) is the same as अभीष्ट above or प्रवृ below (1 15 4) कितराम् आयत पूर्वमत्र येषाम् the fore-part of whose bodies is fully stretched out. This is a characteristic position of horses when they run at full speed. निरूप्यन्नामरवित्रा नित्रा येषाम्. The Cāmara or chornie was made of the white bushy tail of the Camarī or Yak and was placed as an ornament between the ears of the horse. As the horses ran with great velocity the Cāmara lost their play

and became quiverless, like a flag borne rapidly against the wind Compare विन्नन्यस्तमिगोचलं ह्यशिरस्याग्रामदृचामरम् ।' V 1 4 निभृता ऊर्ध्वं कर्णां सेषाम् A horse's ears are always inclined upward. They never droop down like those of an ox or a donkey. What this compound means is that they were motionless and erect. Perhaps the compound could be better solved as निभृत यथा स्यात्तया ऊर्ध्वं etc. The ears are generally ऊर्ध्व, but now they were steadily so. Williams explains निभृत as 'bent backwards' and remarks 'The ears of a horse while running at full speed would be not only erect, but probably bent backwards so as to present the least resistance to the wind'. This is good reasoning but निभृत hardly means 'bent backwards'. आत्मोद्धते नीया - We must suppose that the wind was favourable : e blowing from behind. Yet even the dust raised by the horses could not overtake them. What of others? This means that they were running faster than the wind (R). It will be noticed that in construing the stanza we have shifted अग्नि from its place and put it after रपोमि. Even in its own place it makes excellent sense. The idea then is. What of the dust raised by the rims of the wheels etc. That of course, was left far behind. For, the dust raised by even themselves could not overtake the horses. For similar idea note 'दुर्गे प्रणेता ह्यनाद्रमुचकैः प्रणादित वेतस्युग्मवनि। जाभीयनासि-धततान्दमेदिनैरिजश्वपात्रान्ति नवादिवाप्रवत्। S: 12 19 नृग क्षयमेव as though out of impatience at, or intolerance of (अभवा) the speed of the deer. This supplies a poetical reason as to why the horses run so speedily स्यात् horses, according to तद्बुद्धि रथयुगप्रासङ्गम्' पा 4 1 76 (रथं बहति रथं । युग्मं । वपानां दमनशले मन्त्रे सप्तमासं यते स प्रायत्न । त बहति प्रायत्नम् । सि वी)

1 8 1—यच्च shows the king fully agrees with what the charioteer says, regarding the impatience of the horses at the deer's speed हरित (acc plu) the horses of the sun हरीन् the horses of Indra. अनीय surpassing. His horses appeared to the king to surpass those of the sun and Indra. In the Rgveda हरी, हरय and हरिमि are often used to designate the horses of Indra, while the sun's horses are referred to by हरित. The Nighanta again, while enumerating the different vehicles of the gods, says 'हरी इन्द्रस्य, हरित आदियस्य 1 15. Indra thus is called हरिहय, हरिवाहन or हरियोजन, while the sun is known as हरिदश्व. Another way of explaining the line is to take हरिन् as genitive in the sense of सूर्यस्य and च in the sense of अग्नि. This means 'surpassing even the

horses of the sun' A third way is to take हरित् as an adjective, meaning 'green' and च=अपि again Thus the sense is 'surpassing even the green horses' : e the sun's horses whose colour is green. It will be seen that in view of the specialised sense of हरित् and हरि, the first explanation is to be preferred It should be noted that, अतीत्य वर्तन्ते is a clumsy expression अतियन्ति would have been enough Then again, reference to the horses of the sun and Indra by their Vedic technical names makes the sentence extremely pedantic We wonder how many of Kālidāsa's audience could have understood the exact reference Owing to its clumsiness and pedanticism the sentence appears to be absolutely un-Kālidāsan तथा हि to explain the same in detail The following stanza justifies the hyperbole indulged in the preceding line

Stanza 9 Construe—यद् आलोके मूर्ध्नि तत् महसा विपुलता व्रजति, यद् अद्वा विच्छिन्नं तत् कृतमधानमिव भवति, यत् प्रकृत्या वक्रं तदपि नयनयो समरेत्त [भवति] रथजवान् मे क्षणमपि किञ्चित् दूरं न पार्श्वे न । (शिरीरणी)

The stanza contains a good description of the phenomena observed by a traveller in a fast-moving conveyance such as a modern mail or express train with its speed of a mile a minute The first line describes what is observed when the conveyance is approaching an object from a distance, while the second and third lines refer to objects from which we are moving away, but towards which we are still looking. The fourth line describes the general effect of the great speed आलोके मूर्ध्नि minute to sight or view. An object appeared minute owing to the great distance In a moment the distance was covered and suddenly the object attained magnitude (विपुलता) Such was the speed of the chariot जडा really 'अद्वा प्रत्यक्षमत्ययो' वैजयन्ती. 'स्फुटेऽवधारणे तत्त्वे चाद्वा प्रोक्ता मनोविभि' विच्छिन्नं broken, disconnected, disjointed कृतमधान (joining together) व्यस्यन्त. Things, which really were disconnected, appeared to have been joined together. The reading अर्धे विच्छिन्नम् for अद्वा विच्छिन्नम् does not make good sense अर्धे has no special significance प्रकृत्या by nature, really This corresponds to अद्वा in the above line समा रेत्ता यस्य तत् of a straight line, straight. नयनयो signifies that merely to his eyes crooked things appeared straight Not that they actually became so. पार्श्वे at my side रथजवात्— This supplies the reason for the phenomena described in all the four lines It was really owing to the speed with which the chariot was

moving that the king experienced all these things. There is a purpose in putting रथजवान् at the end, though one may expect to find it in the beginning. The wonderful phenomena that were presented to his view so struck the king that he had no time to think of the cause to which they were due. It was only when he went to the end of his description that his surprise lessened a little and he thought of the cause.

191—व्यापयमानम् being killed. This present participle is really used for the future *vis* व्यापयमानम्. For the deer was not actually being killed then, but it was to be killed presently. The present can be used for the near past or future, according to 'वर्तमानसामान्ये वर्तमानसद्वा पा 3 3 131 ('वर्तमाने लट्' इत्यारभ्य 'उणादयो बहुलम्' इति यावत् येनोपाधिना प्रत्यया उक्तान्ते तथैव वर्तमानसर्गपे धृते भविष्यति च वा स्यु । इदा आतोऽसि । अयमागच्छामि, अयमागसम् । इदा गमिष्यसि । एव गच्छामि गमिष्यामि वा । मि की) दारसर्धान् नाटयति gesticulates the aiming of the arrow. This means that the man, who acts the part of Dusyanta, gesticulates all the acts necessary for taking a proper aim. It is not necessary to take a proper aim. Probably the actor does not know how to do it. What he actually does is to go through all the gesticulations of the acts required for aiming so as to create an impression on the audience that he has taken a good aim. 193, 4—वाण अन्तरे in the interval of the deer, who is within the range of your arrow. The hermits stood in double danger of their life. If the king shot his arrow, it would pierce them. Moreover, if the chariot moved with the same speed, it was sure to run over them. The king was taking aim with his arrow when the presence of the hermits was brought to his notice. He stopped, but realised that the hermits might yet be run over by the chariot. So he asked his charioteer to check the horses (प्रवृत्तान् वाजिन) and did so with great haste (मग्नम्), which was due to his consciousness that a moment's delay meant the ruin of the anchorites (R) वाणस्य पन्था वाणस्य तस्मिन् वर्तने अमी तस्य वाणस्य means the way along which the arrow would travel: e its range वधिन् becomes पथ at the end of a compound according to 'ऋत्पूर्वन्तु पथामानक्षे' पा 5 4 74. The reading वाणपानवर्तिन would mean that the deer was exactly at the place where the arrow would fall. Besides वाणपानवर्ति is not a good phrase. Some take वाणपवर्तिन or वाणपानवर्तिन as an adjective to तराव्निन. This is not good. The idea that the sages were within the range of the king's arrow is clearly expressed by the word अन्तरे (in the interval between the chariot and the deer) Further, 19

is natural for the charioteer to remark that the deer was within the range of the king's arrow, when it was owing to his skill that the great distance was covered and the king enabled to take his aim : 9 7—
 आत्मनातृतीय (with himself as the third) is an instrumental Alok. compound, formed according to 'आत्मनश्च' पा 6 3 6 (आत्मनस्तृतीयाया अलुक् स्यात्) 'पूरण इति वक्तव्यम्' वार्तिक (पूरणप्रत्ययान्ते उत्तरपेठे इत्यर्थे । आत्मनापनम । (सि की) वैखानस means a forest-dweller, a hermit. It is derived as विखनम ब्रह्म वेत्ति असौ. The word विखनम् *m* also means Brahmanā. Note 'न खलु गोपिकानन्दो भवानखिलदोर्हिनामन्तरात्मदृक् । विखनसार्थितो विश्वगुप्तो सख उदधिवान् सात्वत कुले ॥' भागवत 10 31. 4 So the derivation may as well be विखनम ब्रह्मण वेत्ति तपना असौ Brahmanā (*m*) and Brahman (*n*) are many a time identified, as the former represents only an aspect of the latter. Another and probably a more correct derivation of वैखानस is that the word originally meant a वानप्रस्थ or a man in the 3rd stage of life. He was so called, because he was supposed to follow the rules laid down in the sūtras ascribed to a sage called विखनम्. Afterwards the word came to mean hermit in general. See *Mānsmṛti* 6 21 and *नन्दन's* commentary thereon, which says, 'वैखानसमिति विषयस्य प्रणीतं सूत्रम् । तत्र हि वानप्रस्थधर्मस्य पूर्ण उपदेश क्रियते ।' Note also 'वैखानसो वनेवासी वानप्रस्थश्च तापस' वैजयन्ती टीकरस्वामी, while explaining the word वानप्रस्थ, says 'ननस्थे नव वानप्रस्थ वैखानसः' हरदत्त, commenting on *गीतमधर्मसूत्र* m 2, remarks 'वैखानसो वानप्रस्थ । विखनस-प्रोक्तेन मार्गेण वर्तते इति । तेन हि स आश्रम. प्राधान्येन प्रतिपादितः ।' : 9. 8—
 आश्रमस्य मृग आश्रममृग a deer belonging to the hermitage : c its precincts. It was not a wild deer who was nobody's property.

Stanza 10 Construe — अस्मिन् मृदुलि मृगशरीरे अथ वायु पुष्पराज्ञौ अप्रिखि न खलु न खलु सनिपात्य, । हरिकानाम् अतिलोठ जीवित च क, निमित्तनिपाता. वज्रगाने शराश्च क । (मालिनी)

सनिपात्य should be made to fall descend or alight, should be planted न खलु न खलु the repetition shows the great confusion and agitation of the hermit's mind. He is all haste to save the life of the deer. Out of the two readings पुष्पराज्ञौ and तूलराज्ञौ, पुष्पराज्ञौ is to be preferred. The idea uppermost in the hermit's mind, which he wants to impress on the king, is the extreme incongruity between the delicate and beautiful deer and the arrows. This has actually found expression in the latter half of the stanza. पुष्पराज्ञौ leads to that incongruity more naturally than तूलराज्ञौ. The hermit seems to appeal more to the king's sentiment and his sense of the beautiful than to his mercy. By shooting his arrow at the deer the king would not

only be killing an innocent, pitiable being but would be committing vandalism of the same kind as that of a man throwing fire on a heap of tender flowers. Besides the simile of flowers and fire is likely to suggest more readily to a dweller in a forest than that of a heap of cotton and fire. The latter has a tinge of पौरुष about it and would have been appropriate in the mouth of one, who is accustomed to see or hear of bales of cotton being burnt. तूराशी no doubt has the advantage of suggesting immediate destruction of the deer. No sooner would the arrow fall than the deer would be no more even like a heap of cotton when brought into contact with fire. But we believe that the hermit does not want to suggest this. That would not serve his purpose. Everybody knows that the deer is a frail animal and would not survive the stroke of an arrow. There is no point in harping on the same tune. वन shows how sorry the speaker is to see the king bringing together these most incongruous objects. The use of two कs shows the great incongruity existing between two things. हरिणक the poor, pitiable deer. The क is added in the sense of अनुष्म्या or compassion according to अनुष्म्याम्' पा 5 3 76 (पुनः अनुकम्पित पुनः शब्दः । सि को) अनिलोक extremely fragile. One arrow is quite sufficient to do them to death. निशित निशान येन न whose fall or descent is sharp. निशित (प प प from नि + शो यति) sharp, keen. The descent of arrows is said to be sharp, because the arrows had sharp points. The compound therefore involves a kind of transferred epithet. For similar expression compare असह्युसारनिरर्तित पुनः पुरागिम-प्राप्तमुख गिरीमुख । इमा इदि श्यायतपातमभिणोद्विशीर्णमूर्तेरपि पुपमन्वा कुमारमभय ५ 54 'कीर्वाणोद्गमपदद्वेष्टो वमार्गणानर्गलजातपात । अभ्रजाम्भोजदलाभिवात स भार्गव मयमपूर्वसा काश्वप्रदाग' quoted under विशेष वज्रमाग of the strength of the adamant. This suggests the king's likeness to Indra. The hermit wants to tickle the king by paying him this compliment. Further, a great king, even as great as Indra trying to kill a poor fragile deer! Oh, what a great incongruity! Note that वज्रमारा is a peculiar compound belonging to the मृगयचना class. Dissolve it as वज्रन्व मार वज्रमार । वज्रमार इव मारा येन ते वज्रमारा and not वज्रमारमारा. Thus we obtain according to the Vartika समम्युपमानपूर्वस्य उन्मयदलोप्य on 'अनेष्मन्पदार्थे पा 2 2 24. This Vartika is not found in the सि को. It is however seen in the text of the सि को as adopted by the वाङ्मनारमा. The Mahabhasya comments on it as follows. 'सममी पूर्वस्योपमानपूर्वस्य च यदुर्गदिवसन्त्य उन्मयस्य च लोपो वक्तव्य । स्यस्य मालोऽस्य वञ्चदा' । उदमुगामिभ मुपमस्योऽमृत । गमन्व । Vol II p 450 (निर्गद्यस्तार).

Another way of dissolving the compound is बद्ध इव सार येना ते, where बद्ध metaphorically stands for बद्धसार. Here we do not require the help of the above-mentioned Vārtika.

Stanza 11 Construe —नत् साधु कृतमथान मायक प्रतिस्तर । व जत्रम् आर्तत्राणाय, अनागसि प्रहर्तु न । (अनुष्टुप्)

नत् therefore : c because your action is so improper साधु यथा तथा कृतमथानं यस्य which has been well aimed From the king's attitude the hermit could easily see that he had aimed his arrow well. साधु as an adverb of the संशानक्रिया is necessary. It serves to ennoble the king's character. A good archer is unwilling to retract his arrow when once he takes his aim. Yet the king did so in spite of his having well aimed his arrow. How great was his regard for ascetics ! सायकम् (स्यति खण्डयति अमो तम्) the arrow which is about to cut the deer. व refers to the Ksatriyas in general and especially the kings of the Puru race. अनागसि at the innocent न विद्यते आग (sin, fault) यस्य स अगना तस्मिन्. Verbs like क्षिप्, सुक्ष्, having the sense of 'throwing' or 'darting', govern the locative of the object against which anything is thrown. In stanza 10 the hermit appeals to the king's sentiment. The appeal, he observed, had the required effect. In this stanza he, therefore, proceeds to give him direct command to take back his arrow. The second line further implies censure to the king (R). His weapon was meant for one purpose, he was using it for another !

1 11 1—एव shows the king's readiness to abide by the hermit's desires : 11 2—पुद् दीपय who is the brilliant illuminator of Puru's race प्रकर्षेण दीपयति असी प्रदीप

Stanza 12 Construe —पुरोद्वेगे यस्य वन्म [तस्य] तव इदं युक्तत्पम् । एवगुणोपेनं चक्रवर्तिनं पुत्रम् आप्नुहि । (अनुष्टुप्)

प्रशस्तं (अतिशेयन) शुभत युक्तत्पम् exceedingly worthy or proper. The affix ट्प is applied in the sense of प्रशंसा or excellence, the excellence in the present case being the excess (अतिशय), according to 'प्रशसाया रूपम्' पा 5 3 66 (सुवन्तानिदन्ताश्च । प्रशस्तं षट् षट्स्वर । प्रशस्तं पचति पचतिरूपम् । सि कौ) चक्रवर्तिन् the universal monarch, an emperor, who rules over a multitude of monarchs (चक्र राजसमूहं वर्तयितुं चालयितुं प्रशान्तितुं गोल यस्य), one whose dominions extend as far as the sea (समुद्रपर्यन्तभूमीधर). व्या सु explains the word as 'चक्रे भ्रमण्डले राजसमूहले वा वनितुं गोलमस्य । यद्वा चक्र मन्त्रं वर्तयितुं त्वभूमौ चालयितुं गोलमस्य ' Accord

ing to नारद kings are of three kinds सम्राट् नर and जनर. Of these सम्राट् also known as चक्रवर्ती, means that king who receives tribute from all other monarchs. Read राजा तु त्रिभिर्भ्यो ज्ञेय सम्राट् च सक् एऽनर । सर्वेभ्यः क्षितिपालेभ्यः नियतं गृह्णाति यं क्रमम् । स सम्राडिति विज्ञापश्चक्रवर्ती स एव हि । मामि मासि वरं दद्यात् प्रत्येदं च तैश्च च । अनर स तु विनेयो राजलक्षणसयुत ॥ न मदेशयात्नेन यो ददाति हि स्वच्छया । जनीश्वर तमेवाहुः शास्त्रं शास्त्रविदो जना ॥' quoted in the राजनीतिगान्धर्व of चण्डेश्वर. Also note the following stanza wherein both these senses of चक्रवर्ती are combined in an interesting way त्वं तन्वि कुचावेतौ नियतं चक्रवर्तिनी । आत्ममुद्रक्षितिशोऽपि भवान्यत्र कुरप्रद । उद्वृत्त This stanza suggests that the king was childless but that he would obtain a son in the near future.

1 12 2-प्रतिगृहीतम् accepted Supply भयद्रुच The hermits pronounced the blessing which the king humbly accepted 1 12 3-सामदाहरणाय for fetching fuel This is equal to समिध आह्वानम् For the dative of an abstract noun is used to express the sense of the infinitive of purpose from the same root, according to 'तुमर्थाच्च भावनचनात् पा 2 3 15 (भावयचनाश्चिन्ति सूत्रेण या विहितस्मृताचतुर्वी म्यात् । यागाय याति । यद्दु यातात्यथ । सि कौ) The Vaikhanasa purposely tells the king that he is out for fetching fuel in order to suggest to him that it is not possible for him to accompany the king to the hermitage (R) एव -With this he points to the hermitage with his hand 1 12 4-कुलपति the Lord of a Group (कुलम्) i. e. of a group of sages the Master sage This was a title of great honour Technically it meant a sage who fed and taught ten thousand pupils Note 'मुनीनां दशमाहस्य योऽत्रयानादिपोषणात् । अत्रापयति विप्रविप्रसो कुलपति मृत ॥ मन्दिनीनारे इति अजुमाग्निनीतीरम् is an Avyayibhava compound in the sense of a case (here the locative), according to ' अव्यय निभक्तिममीपसमुद्धि etc (a long Sutra) पा 2 1 6 अयनयतिपात interference with, or neglect of other duties The hermit invites the king to visit the hermitage but not at the neglect of his other duties आतिथेय (जनिथियु साधु) fit or suitable for guests The word is formed by the addition of the taddhita affix टक् (एय), which when applied to पयिन् अतिथि वसति and स्वपति has the sense of 'useful in or good for according to पथ्यतिथिवमानस्वपतेर्देर् पा 4 4 104 (पयि साधु पाथयम् । आतिथयम्)

Stanza 13 Construe —तपोधनानां प्रतिहतविना [जन एव] रम्या क्रिया समनगम्य मौर्वीश्विणाङ्ग मे भुव नित्यत् रश्मि' इति ज्ञास्यसि । (आर्या)

The stanza supplies another reason why the king should visit the hermitage प्रतिहता विना यानाम् whose obstacles were warded off or

removed. It was the king who did this. Hence the rites would be pleasing to him, as he would directly witness therein the happy result of the protection he afforded to the hermits. मूर्धाङ्गुलं किण्णं मूर्धाङ्गुलं (मन्त्रमपदलोपी समासः) । मूर्धाङ्गुलं अङ्गुलं चम्पु marked with the scar of the bow-string मूर्धाया विस्तरं नीत्वा । The bow-string was so called, because it was prepared from the very tough elastic threads, extracted from the leaves of the Mūrṣā plant (Aletris). Having arms marked with scars of the bow string was considered a sign of a great and experienced warrior. Compare 'तस्मैतदावातुविलम्बिता ते ज्याघातेरन्वाकिण्णलाङ्गुलेन । भुजेन रक्षापरिधेयं भूमेर्द्वैतु योर्गं पुनश्मलेन ॥' R 16 8+, also 18 48 मे भुज — Note that in Sanskrit there is no indirect construction. किञ्च how much, to what extent, how efficiently.

1 13 1—मनिहितं present ; 13 2—इदानीमव (just now) shows that there is no chance of Kanva's early return, as he has only recently gone away. अनिथित्ताराय = अनिथित्ताराय विधातुम् to offer hospitality to guests. When the sense of an infinitive of purpose is suppressed in a sentence, the object of that infinitive is put in the dative case, according to 'क्रियायोपपदस्य च कर्मणि स्थानिनः' पा 2 3 14 (क्रियार्था क्रिया उपपदं चम्पु तस्य स्थानिनोऽप्युच्यमानस्य तुमुन कर्मणि चतुर्थी स्यात् । फलेभ्यो चाति फलात्प्राद्वर्तु गतीभ्यश्च । मि कौ) अतिथि is derived from अत् (अति) 'to go' by the addition of श्विन्, according to 'रुतन्यञिचम्पु etc' उणाडिसूत्र 4 2 and literally means one who is always travelling. Manu defines an atithi as 'एवरात्रं तु निवसन्नतिथिर्ब्राह्मणः स्तुन । अनित्यं हि स्थितो यन्मात्तन्मादातिथिरुच्यते ॥' Ms 3 102 कृत्कर्मण्ड explains it as 'अनिथ्यावसाणानां विद्यते द्वितीया तिथिरस्येतिथिरुच्यते one who owing to his travelling habits does not stay at one place for a second day'. It may also mean one who does not know what the date is owing to his constant travelling (न विद्यते तिथिरस्य) । Vide also पराशरस्मृति 1 42 Yāska derives it as 'अतिथिरन्यतितो गृहान् भवति । अभ्येति तिथिषु परगृहाणि वा परकूलानि वा' निरुक्त 4 4 5, 13 3—प्रतिहूलम् adverse, unfavourable. Note that in प्रतिहूल we have a metaphor from navigation. प्रतिहूल means the wind that is unfavourable (प्रति) for reaching the bank (हूलम्) अनुहूल on the other hand means the wind that is favourable (अनु) for the bank. Then the two words came to mean simply unfavourable and favourable. दमयितुम् to pacify. मोक्षार्त्ता is the same as Prabhāsa, near the temple of the celebrated Somanatha. It is so called because Soma or the moon was here cured of the consumption brought upon him by the imprecation of Dakṣa, his father-in-law. This speech of the Vaiṣṭhānasa is full of suggestions. First, we know that the Easter sage Kanva is out and that he is not likely to return.

soon For, he has only recently gone to Prabhasa, which is far away from the penance-grove Yet he has made arrangements for the reception of guests in his absence and the king need not feel uneasy on that account (R) The poet very cleverly manages to keep Kanva out at this time His presence would have been an impediment to the progress of love between Dusyanta and Śakuntala Now the lovers are left completely to themselves Secondly, the sage's daughter Śakuntala we know, is a grown up girl Kanva can safely entrust to her the responsible task of receiving guests etc This prepares us for Kanva's approval of Śakuntala's step in marrying Dusyanta And thirdly, we know that there is something untoward in Śakuntala's destiny Her life is not quite a bed of roses There is misery in store for her But we are at the same time consoled by the fact that Kanva's efforts will reduce her troubles as much as possible Thus, we have a dim reflection of future events—Śakuntala's being cursed by Durvasa her consequent rejection by the king and her subsequent union with her husband It may be remembered here that it does not lie in our hands to change the entire course of our destiny What we can do by pacifications of the kind for which Kasyapa had gone to Somatirtha is to make the evil effects of our stars as less poignant as possible This was what Kanva also did 1 13 4—मा स्वयिष्यति—The construction is idiomatic and the sentence means विदिता मन भक्ति मन्त्रेण स्वयिष्यति The king would go and see Śakuntala and as the representative of Kanva pay her his respects She would thereby come to know what devotion he had for her father and report the fact to him when he would return This speech also indicates that the king knows full well that Kanva will not return soon पश्यामि is the present for the near future विदितमस्मि—This violates Panini's rule प्रिया पुत्रादितपुस्कादन्तु ममानावि सने प्रियामपूगाप्रियाशब्दु ' पा 6 3 36 In forming a ममानाविकरणशब्दोद्दि, if the first member be a feminine word of which a masculine form also exists and if it does not end in ऊ (i e ends in जा or ई) it assumes the masculine form when it is followed by a feminine word This, however, does not happen when the first member is followed by a feminine ordinal (e g द्वितीया, पत्रमी etc) or by words like प्रिया मनोना, कन्याणां सुभगा, भक्ति, etc Hence if we dissolve our compound as विदिता भक्तिरस्य we shall obtain विदिताभक्ति as भक्ति is included in the प्रियादि class विदितमस्मि therefore is one of the few well known deviations from Panini found in Kalidasa's works Other examples of the same are 'दृत्तरश्मे ह्य पशुस्येसदनागन्निच्छा । दान्नेद्वेगतिमितनयनं दृष्टमस्मि-

भवान्या ॥ ' Me 38, ' दृढभक्तिरिति ज्येष्ठे राज्यतृष्णापराङ्मुख । मातु पापस्य इद्वयर्थे प्रायश्चित्तमिवाकरोत् ॥ R 12 19 Scholiasts, however, defend Kālidāsa Two ways are proposed (1) The भक्ति included in the प्रियादि class is कर्मसाधन, or the object of devotion, while the भक्ति occurring in such forms as दृढभक्ति etc is भावसाधन, or the sentiment of devotion Hence the exception अपूर्णाप्रियादिषु does not apply to compounds like दृढभक्ति etc Thus विदित्ना भक्ति यस्य स विदितभक्ति is correct Read भोजगज's वृत्ति-कण्ठाभग 'कर्मसाधनस्यैव भक्तिशब्दस्य प्रियादिषु पाठान् भवानीभक्तिरित्यादौ कर्मसाधनवात् पुनर्द्रावप्रतिषेधः । दृढभक्तिरित्यादौ तु भावसाधनत्वात् पुनर्द्रावगिद्धि पूर्वपदस्य । (2) Dissolve the compound as विदित भक्तिर्यस्य Note that विदित here has no specific reference to भक्ति, in which case it would have been feminine, but refers in a general way to something which is known (सामान्ये नपुंसकम्). The same fact is expressed by saying that the feminine gender of विदित् is ignored (स्त्रीत्वमविवक्षितम्), as विदित् in the present case primarily expresses the absence of अविदितत्व (अविदित्वनिवृत्तिमात्रपरत्वेन लिङ्गमविवक्षितम्) Thus primarily we say ' नृपते किञ्चिद् विदित् वर्तते ' When asked specifically ' किं तत् ', we reply ' यद् विदित् ना भक्ति ' Most authorities favour the second interpretation Read ' सामान्ये नपुंसकम् । दृढ भक्तिर्यस्य स दृढभक्ति । स्त्रीत्वविवक्षया तु दृढभक्ति ' मि का, ' अदाद्यनिवृत्तिपरत्वे दृढनन्दान् लिङ्गविशेषस्य अनुपकारित्वात् स्त्रीत्वमविवक्षितम् ' मङ्गिनाथ on Me 38 Also vide वामन का सू 5 2 73, 13 5—माध्याम we go For this sense of the causal of माव्-माप्नोति—compare तव वर्मनि वर्तता विद् पुनरस्तु त्वरितं समागम । अथि माधय साधयोमितं स्मरणाया समये वयं वय ॥ ' N 2 62, R 11 91, ' प्रायेण ष्यन्तक साधिर्ममेवै प्रयुज्यते । ' S D 6. 144. 1 13 8—आभोग means literally completion (' आभाग परिपूर्णा ' अमर), then secondarily, that which completes, the extension, precincts, environs, outskirts

Stanza 14 Construe—[क्वचित्] शुकगर्भकोटरमुराग्रं नवांग तस्यामध- [वर्तन्ते], क्वचित् प्रविष्टा उपमा इहुदीफलमिदं मूच्यन्त एव. [क्वचित्] विश्वामोपगमात् अभिन्नगतय चृगा अद्य सन्ते, [क्वचित्] च तोयाधारपथा वक्रलशब्दानिचन्द्ररेणाङ्कितान् [सन्ति] ((नार्दूलविक्रीडित)

This stanza gives four different reasons why the king thought he had reached the precincts of the hermitage शुक गर्भे अन्त येना ते शुकगर्भा शुकधिष्ठिता शुकनिवामभूताः इत्यर्थे, शुकगर्भेषु ते कोटराश्च (hollows) तेषां मुञ्चानि तेभ्यः प्रथमं अथ पानिना Parrots wandered in search of food and brought back wild grains These they deposited in the hollows of trees The parrots could not devise any means of keeping the grains securely in Some of them naturally fell down. Another

way is to suppose that grains of Nivara fell down from the beaks of parrots as they entered the hollows. A third way is to suppose that the parrots were great favourites of the hermits who, in order to feed them filled their hollows with Nivara grains, which were so abundant as to fall down in considerable quantity from their openings प्रक्षिप्त्वा (प्रक्षर्पण विद्या) exceedingly oily चपला stones इद्दुदीपलान् मेतु शीलयेत् ते that habitually crack the Ingudi fruit. This is a predicate. The king sees stones whose excessive oiliness leads him to conclude that they must have been habitually used by ascetics to crack Ingudi fruit इद्दुदी is a wild tree whose fruit were used to extract oil for lamps (vide R 14 81) or for use as ointment. It is called Tapasataru the hermits' tree *par excellence*. The Ingudi fruit were also supposed to possess prolific efficacy and necklaces made from them were used as a charm for obtaining children विशोपगमात् owing to the acquisition of confidence or a sense of security जमित्तमगति येषां ते whose gait is undisturbed : *te* who did not start aside शब्द refers to the sound of the chariot. The deer were so sure of the freedom from molestation that they usually enjoyed in the penance grove that they stood unconcerned even at the unusual sound of the chariot तोयम् आश्रयं तेषां पथान् the ways to reservoirs of waters such as pools in the river and ponds. The change of पथिन् to पथ at the end of a compound has already been noted वस्त्रानां क्षिप्त्वा (fringes or skirts) तासां च निव्यन्द (flow, dripping) तस्य रेखाणि अङ्कितान्. Hermits washed their bark-garments in the pools and brought them to the hermitage for suspending on trees. While thus being carried, the barks naturally left a line on the ground, formed by the water which dripped from their edges निव्यन्द literally means the flow, then that which flows or drips, here the water. Note that this and the following stanza reveal the poet's close observation of nature.

Stanza 15 Construe — श्वाग्निं पवनचरिते कुव्याम्मोभि वीतमूला [वर्मने] विवल्गना राम आश्रयमोदमेन भिन्न [अगति], एतच्चनद्राशङ्का हरिणक्षिप्य अर्शुं चिन्नदर्भाङ्कुराणां उपवनधृति मन्दमन्द चरन्ति ।। (मन्वकान्ता)

This stanza contains three more indications to corroborate the king's conclusion of their having reached the precincts of the penance grove उच्यते a canal बुच्यते वृत्रिणा चरित्' अमर वीतानि मूलाणि ज्येष्ठां. Hermits had constructed small artificial canals to water the trees in the precincts and as water flowed through them to wash

the roots of trees, it was made tremulous by the wind. It should be noted that trees in the actual hermitage itself used to be watered by the young hermit-girls with pitchers, but canals had to be constructed to water the trees that were in the precincts of the hermitage. For, it was not to be expected that the young girls would carry water a long way off from the hermitage to water the trees in the precincts. *निमलयत्का राग* the red hue or colour of the lustre of tender leaves. *भिन्न* changed, altered or diversified. *आज्यधूमोद्गम* is a Sanskritism for *उद्गमयुत* or *उद्गत* *आज्यधूम* the smoke of ghee rising up. Kālidāsa often uses such expressions. Compare notably 'आत्मविभ्रं । पात्रीकुर्वन् दधपुग्धु-
नन्नरैःतृहलानाम् ॥' Me 47 where *नेत्ररैःतृहलानाम्* = *कौतूहलयुतनेत्राणाम्*. This occurs according to the maxim 'भावानयने द्रव्यानयनम्'. Vide Mallinātha on Ku 5 35. *आज्यम्* is clarified butter. It is often distinguished from *घृतम्* 'सर्पिर्विलीनमाज्यं स्याद् घनीभूतं घृतं भवेत्'. The tender leaves of trees were naturally red. But when they came in contact with the smoke of ghee proceeding from the sacrifices, they lost their original colour, which was thus changed. This shows that sacrifices were not confined to the hermitage itself. Many a time the region round about it was also selected for their performance. *अर्वाक (ind)* near, in front, close by. *च्छिन्ना दर्भाङ्कुरा यस्या तस्याम्*—The sharp tips of Darbhagrass being cut, it was safe for the young deer to graze on that ground. They now stood no chance of having their mouths *कुण्डमुचि-
विद्ध* नष्टा भावङ्का (fear) वेदा ते. They were conscious of no fear in the perance grove. *सन्दमन्दम्* very slowly. The repetition intensifies the sense. It should be noted that while the last stanza refers to the *deer*, who are likely to get frightened at the chariot, as they must have often observed many of their tribe killed by warriors mounting that vehicle this stanza speaks of the *young ones of the deer* who are described as leisurely grazing on the *च्छिन्नदर्भाङ्कुरा उपवनम्*. Then again stanza 14 contains indications, which were observed, while the king and his charioteer were yet at some little distance from the hermitage. The indications of stanza 15 on the other hand viz canals, places of sacrifice and young ones of the deer belong to the region quite close to the hermitage. As the king recites the two stanzas, the chariot is supposed to move towards the hermitage. That is why the poet gives us these two kinds of indications.

i 15 1—*सर्वमुपपन्नम्* all is reasonable *f, e* what you say is all true.
i 15. 2—*स्तोकमन्तरम्* a little distance उपरोध disturbance, inconvenience. *एतावति (एतत् परिमाणस्य तस्मिन् वर्त्मनि)* at so much of the way

: e here : 15 4—युता held : e held fast or tightened प्रग्रहा reins
 : 15 5—विनीतयेण in a modest dress This is उपदक्षणे वृत्तिया, showing
 the condition, and used according to 'अभूत्क्षणे' पा २ ३ २१ Note
 विनीतयेणमरण पश्येत् प्रायणि कार्थिणम् Ms 8 2 उपनीय having made
 over to This is a bad stage direction The correct one would be
 उपनयति : 15 7—प्रयवेद्य having seen or visited जाद्रानि पृष्ठानि येषाम्
 Sprinkling water on the back of horses is a means of refreshing them
 : 15 10—निमित्त मूचयन् indicating an omen The omen in the present
 case is the throbbing of the arm The king has to show to the audi-
 ence by proper gesticulations that his arm is throbbing It is dif-
 ficult to say what proper gesticulations the man, who acted the part
 of Dusyanta, adopted to suggest that his arm throbbed Probably the
 ancient Sanskrit theatre had evolved some conventional gesticula-
 tions to suggest बाहुस्फुरण and नमस्फुरण

Stanza 16 Construe —उद्माध्रमपदं शान्त [वनेते], बाहुश्च स्फुरति. अन्य
 फल कुत । अथवा भवितव्याना द्वागणि सर्वत्र भवन्ति । (आर्या)

अध्रमपदम्-पदम् has no special significance It just means the site
 or region -शान्तम् peaceful undisturbed by passions as the city for
 example is The personification of the region serves to intensify the
 sense intended viz the dwellers of the hermitage all led a quiet
 peaceful life स्फुरति च-च shows विरोध or incongruity between the
 peaceful hermitage and the throbbing of the right arm अथवा intro-
 duces an alternative to modify or correct the previous statement
 भवितव्यम्—something which is destined to happen द्वागणि doors : e
 the means by which things come to pass As the king approached
 the door of the hermitage, his right arm began to throb This pro-
 gnosticated union with a beautiful woman (note 'वामेतरभुजस्यन्दो यस्त्री
 लभन्वच' अरभुतवागर, R 12 90, Bk 1 27) But he was then at a
 place where such a prophecy appeared almost impossible to be fulfill-
 ed He, however, consoled himself by the thought that whatever was
 destined to happen would find means of happening anywhere

: 16 2—दक्षिणेन वृक्षवृद्धिनाम् to the right of the garden of trees
 वाटिका is derived from वट वृत्ति to surround or from वट वाटयति-ते to
 pasture or divide and enclose in the first instance an enclosed piece
 of ground, then a garden, park or orchard वाट-टम् has also the
 same sense. Words expressive of direction ending in एन such as
 दक्षिणेन, उत्तरेण, govern the accusative or genitive of the place with
 respect to which the direction is shown, according to 'एनया द्वितीया' पा

2 3 31 ((एनवन्नेन गोमे द्वितीया स्यात् । एनपेति योगविभागात् पृष्ठपि दक्षिणेन ग्रामं त्रामस्य वा । एवमुत्तरेण । मि कौ) आलापइव is idiomatic for 'something like a conversation' The expression is really equal to आलाप इव किञ्चिन् । 16. 3—अये shows the king's surprise He did not expect to meet the girls । 16 4—अन्वप्रमाणानुत्पै suited to their respective sizes प्रमाणम् is measure The measure of a person is his size सेवनार्था घटा (मध्यमपदलोपी समान) तै. with watering jars । 16 5—मधुरम् sweet, pleasing The king was first struck to see the girls As they approached, he marked them a little more carefully and was still more surprised at their beauty For he was under the impression that beauty was not to be associated with forest life

Stanza 17 Construe.—यदि आश्रमवासिन जनस्य इदं शुद्धान्तदुर्लभ वपुः [अस्ति, तदा] उद्यानलेता वनलताभि गुणे दूरीकृता खलु । (आर्या)

The king observed the three girls and was equally surprised at their beauty ('मधुरम् आसां दर्शनम्') Therefore, though जनस्य and वपुः are singulars, they have reference to all the three girls The general character of the statement serves to emphasise the king's surprise यदि indicates that the king was very unwilling to believe that such beauty belonged to forest-dwellers. He was accustomed to associate all beauty with his harem But now he saw girls whose beauty could with difficulty be matched by ladies in his inner apartments This phenomenon appeared to him to be as strange as that of forest-creepers surpassing in their excellences (such as fragrance, beauty etc) creepers reared with great care in gardens (R) शुद्धान्त means harem, because its inside was supposed to be pure शुद्ध जन्तु मध्यभाग. यस्य Or अन्त may mean borders Not only was the harem itself pure, but it was also surrounded by an atmosphere of purity वपुस् means either form, figure, or beauty 'वपुः जरिरे लाज्ये जले दीप्ति न मज्जते' केशव. दूरीकृता distanced, far outshone or excelled The figure in this stanza is निदर्शना

। 17 1—उक्तस्य अनतिक्रम शशोक्तम् This is an अव्ययीभाव compound in the sense of पदार्थानतिश्रुति, which is one of the meanings of यथा यथोक्त विद्यते यस्य न यथोक्त by the addition of the possessive अच यथोक्त-व्यापार यस्या. whose activity is exactly as is described । 17 6—हृदय is a form of address used towards friends Note 'समानाभिस्तया सन्तो हलाभाष्या परस्परम् । प्रिया हंजति वक्तव्या' नाट्यशास्त्र 17 89, हंजति महर्षी, प्रिया हृदये वेश्याञ्जुका तथा ॥ सा द ५१-155, 'हृदये हजे इलाहंनि नीत्वा चेदा सररी प्रति' अन्त-आश्रमशुद्धं the young trees in the hermitage क is added in the

sense of *hṛṣṇa* or smallness according to 'हृष्णे' पा 5 3 86 (हृस्वो ऽशुभे उभक् लि ङी) It will be remembered the girls were coming to water the *वल्पादप*, as the king rightly guessed. The big trees did not require any watering at all. 17 7—*नव* *पेलग* delicate like a *Navamahka* flower. *त्वमपि* even you. It is no wonder if he asks us to do this work. But to appoint you who are so delicate—thus surely argues the trees are dearer to father than you. *आलवालपुरणे* to fill the basins. *आ* (*ममन्तात्*) *एव* (*जलजम्*) *आलानि* (*पृष्ठाति*) *तन्* *आलवालम्* the basin or trench dug round a tree in order to receive water. 17 10—*ताननिर्घोष* father's command. *समानम्* *उदर* *येषां* *ते* *सोदर* or *सहोदरा* *तेषां* *श्रेद्* affection existing between children of the same womb, fraternal affection. *Anasuya* intimated that *Śakuntala* really liked not the work, as it was quite unsuited to her, but did it, because of her father's command. She is of course not very serious. But *Śakuntala* retorts by saying that as she loved the trees as her brothers, she would have watered them even in the absence of father's command to that effect (R). While this conversation proceeds, the King is observing the girls. He has come to know which of them is *Śakuntala*. His thoughts are now turned towards her. 17 11—*सा* refers to what was told him by the *Vaukhanasa*. As *Śakuntala* is thus *प्रसन्त* (previously mentioned), *सा* does not require the precedence of *या* (R). Note 'प्रसन्तप्रसिद्धानुभूतार्थं विनयस्तच्छब्दौ यच्छ शोपादानं नापि तेने।' K P 7 *साधु* *द्रष्टु* *शीलमस्य* *स* *साधुदर्शी*। *न* *साधुदर्शी* *असाधुदर्शी* one who is not accustomed to see things in their proper light, who cannot take a correct view of things, indiscriminate. This may also be explained as *नसाधु* *असाधु*। *असाधु* *यथा* *तथा* *द्रष्टु* *शीलमस्य* one who habitually takes a wrong view. The first is to be preferred as the second involves a very violent condemnation. These forms are obtained by the addition of the krt affix *णिनि* (*इन्*) in the sense of 'in the habit of', according to 'सुध्यन्तौ णिनि' ताच्छीत्ये पा 3 2 78 (अत्रायौ ऋषि धातोर्णिनि स्वात् ताच्छीत्ये षीये। उष्णभोजी णिन्भावी। जन्तौ ऋम्। ब्राह्मणानामन्त्रयिता। ताच्छीत्ये ऋम्। उष्णं मुदक्ते ऋदाचित्। ऋ षी) The forms *तपोवननिरामिनाम्* *आश्रमवासिन* etc are similarly obtained. *सत्प्रभवन्* is a form of address, indicative of reverence, used with reference to persons who are absent, as *अत्रभवान्* is used with those who are present. *वदस्य* (*वदस्यस्य* *अपयं पुत्रान्*) is *Kanva*, because he was descended from *Kāśyapa*. There is not much propriety in *Kanva*'s claiming descent from *Kāśyapa*, as the latter is a progenitor on a magnificent scale, being in fact, according to the *Purānas*, the

father of the gods, demons, men fish, reptiles and all animals, by Aditi and twelve other daughters of Dakṣa. But still as a Brāhmana and sage Kanva may specially derive his descent from Kāśyapa : 17 12—
 वाश्रमचर्मैः to (perform) the duties of the hermitage

Stanza 18 Construe —य ऋषिः इदमन्याजमनोहरं वपुः तप धर्मं साधयितुं इच्छति किल, य नीलोत्पलपत्रधात्र्या गमीलता छेत्तु एव व्यवस्यति । (वंगन्धर्विवल)

This stanza points out the absurdity, according to the king, of Kāśyapa's action in making his daughter lead the life of penance. व्याजेन मनोहरम् attractive or charming owing to art or artificial means. व्याज. is trick, artifice, device or art, by means of which the real state of things is concealed and a new appearance is given. Some persons make themselves charming by vyāja such as powders, lipsticks, ornaments and dress. Sakuntalā was not so. She was artlessly or naturally fascinating न व्याजमनोहरम् अव्याजमनोहरम् तप इच्छति desires to render capable of penance किल possibly. This shows the king's disapproval (अरुचि). ' किल संभाव्यवानयो । हेत्वन्व्यारलोकं च ' हेन . He does not like Kāśyapa's entertaining such an idea, as he thinks the sage's desire is as impossible of accomplishment as to cut a branch (लता) of the very tough Śamī tree with the extremely delicate edge of a leaf of a blue lotus व्यवस्यति (वि + अव + सो-म्यदि) proceeds, attempts or endeavours. The figure in this stanza is again निर्दर्शना. The reading नमिह्वानाम् for गमीलताम् is not good. नमिध् already means fuel : e wood cut लता again has no sense in समिन्ता गमीलनाम् (branch of the Śamī) suits the context better, as the Śamī is a hard tree and thus the intended contrast is prominently brought out. The Śamī strikes the king as the sages often must be using its sticks to generate fire by attrition. For, the Śamī is supposed to contain fire. Mark the change in the king's attitude. He was first struck at the beauty of the three girls, but on closer observation he realised that Sakuntalā was far more beautiful than the other two. The hard lot to which a beautiful form is subjected arouses his interest, which leads him to condemn the sage for such improper action. Thus the wonder at the beauty of the three has now developed into interest in and sympathy for Śakuntalā (R). The king now determines to observe her.

1 18 1—भवतु let it be so. If the sage chooses to act in this way, well I cannot help पादपान्ताहृतं concealed by the trees एव shows he was already so concealed (cf ' यावन्मा द्युग्गमाश्रित्य प्रतिपालयामि')

and had no desire to come out विप्रव्याम् at ease The King wanted to observe her when she would be perfectly at ease and free from all restraint There is a peculiar charm in observing ladies, especially those in whom one is interested, in this condition The reading निव्याम् is bad It is an adverb and goes with पश्यामि The idea is I am concealed behind the trees and therefore, being perfectly at ease, I shall now observe her, as I do not stand any chance of being detected by any body This is not half so charming विश्वस्तम् for विप्रव्याम् expresses the same sense, as विश्वस्त (विश्व) means at ease, confident But विश्वस्ता as a noun means a widow विश्वस्तो जातविवासे विश्वस्ता विधवा नव्याम् । मेदिनी It would thus suggest an untoward meaning and involve a poetical defect (अनुचितार्थ) and should therefore be rejected. 18 3—अनिपिनद्धेन too tightly fastened पिनद्ध (अपि + नद्ध नक्षति-ते) is really equal to अपिनद्ध For, according to the grammarian Bhāguri, the ञ of ञव and अपि may optionally be dropped Note 'वृत्ति भागुरिन्द्रोपमनायोहपतर्मयो । आप चेव हलन्ताना यथा वाचा निशा दिवा ॥' नियन्त्रिता restrained (in movements), tied up, pinioned Śakuntalā was entering youth with the result that her breasts were growing exuberant The old bark had thus become too tight She does not realise this, but finds fault with Priyamvadā who had tied it on her bosom Priyamvadā knows the truth and jocularly gives it out 18 7—पयोपरविस्तारगतुम्भ पयोधरयो स्तनयो विस्तारयितु तदेव which causes the breasts to expand कम् with उप means to chide, to find fault with, to blame 18 9—सम्यक् well rightly The king agrees with Priyamvadā in holding that in this matter Śakuntalā's youth, and not her jolly friend, is to blame Note the progress of the King's love All this while he is observing Śakuntalā and especially her plump breasts, which have formed the subject of this jocular conversation This deepens his surprise at Śakuntalā's beauty and his sympathy and interest develop into admiration (R), which finds eloquent expression in the following speech His admiration has not yet developed into love.

Stanza 19 Construe—स्ननयुगपरिणाहच्छादिना स्नन्धदेत्ते उग्रहितसूत्रमग्रन्विना वक्त्रेण (स्नानयुगम्) अन्ध इदमग्निना वपुः, पाण्डुरपौर्देग्न पिनद्ध वृक्षमग्नि, म्नां शोभां न पुदयति । (मालिनी)

स्ननयुगम् परिणाह (expanse) 'परिणाहो विशालता' अमर This is really equal to परिणाहयुग स्ननयुगम् Such idioms have been noted before तं उदयितु शीलनम्यते । The bark garment usually covered her expanding

bosom स्कन्धदेशे on the region of her shoulders देज really has no propriety except for वाक्यालङ्कार उपहित (lit placed, tied) सूक्ष्म प्रविश्यस्य. The word सूक्ष्म is suggestive. Her breasts were swelling owing to her youth and the old garments had become tight. It was, therefore, possible to tie just a very small knot on the shoulders and then too she felt pinched. It is not clear whether only one knot was tied on one of the shoulders, or two, one on each. The compound उपहित अभिन्ना could be so dissolved as to yield the sense of two knots (उपहितौ सूक्ष्मौ प्रत्या गन्ध), or even from the above dissolution the required sense could be gathered by taking ग्रन्थि as जात्यैकवचनम्. स्कन्धदेशे is also not decisive, as it could easily be स्कन्धयो देज तस्मिन्. Thus this point is left uncertain and we are inclined to think that there were two knots, one on each shoulder, as that appears to us to be more natural and primitive. Either supply पिनद्धम् after वक्रलेन or take it as an उपलक्षणे तृतीया अभिनयम् literally means new, hence blooming. Youth was changing her body. Thus it was really new. Or it may be said to be so metaphorically स्वा शोभा न पुष्यति does not develop or exhibit its proper charm. This use of पुष्यति is idiomatic. Compare R 16 58, Ku 7 18. The king thinks that Śakuntalā's proper charm could be adequately exhibited by such help as fine dress, ornaments, etc पाण्डुपत्रोदेषेण पिनद्धम् enveloped in the interior of a pale leaf. Note that the king is in the forest and naturally uses forest similes in his speeches.

1. 19 1—अथवा ..पुष्यति or rather, granted that the bark is unsuited to her form, but it is not that it does not cherish the charm of ornaments. अथवा completely changes the point of view and introduces an observation which is opposed to his statement in the above stanza. He has there declared that Śakuntalā's body does not exhibit its proper charm in a bark. Now he admits the bark is unsuited, but thinks that it yet makes her attractive. For, to really charming forms there is nothing which does not add decoration. The contrary nature of the two views expressed has puzzled some, who are consequently led to reject the stanza 'इदमुपहित'. We, however, think that the stanza is necessary and for psychological reasons. The king was accustomed to see beautiful women dressed in rich clothes. The first thought, therefore, that struck him when he saw the beautiful Śakuntalā in a bark was, 'Oh! Śakuntalā is beautiful, no doubt, but she would appear still more beautiful in proper clothes. In fact this bark does not do proper justice to her beauty.' All this while he was

observing her and admiring her beauty. It then occurred to him that dress, ornaments etc., were merely the accidents, not the essentials, of beauty. And though he expressed this in the following stanza, he could not, with his princely instincts and city manners, escape from idea that the bark, in spite of his 'निमित्तं नाट्यतीनाम्', was quite unsuited to such a form. That found expression in, 'कामं वक्ष्ये' Thus it will be seen that there is a regular logical chain in the ideas contained in this speech. Besides, if we drop the stanza, the speech beginning with 'काममनु etc.' will be so abrupt. Further, the emphasis, conveyed by the two negatives in 'न पुन न पुष्यति' would be unaccountable, if we were to reject the preceding stanza, for it is clearly levelled against 'स्वाशोभा न पुष्यति' 'कामम्' shows अनुमति 'कामं प्रकामेऽनुमते' विध. It means 'I grant, I admit'. The reading वयम् for वपुः, is to be rejected, as वपुस् and not वयस् is the subject under discussion, as we know from the preceding stanza. Besides the king closes with a general remark about आकृतिः, which also shows, that he must have begun with वपुस् and not वयम् which is not an आकृतिः.

Stanza 20 Construe — शैवलेन अनुविद्धमपि सरसिजं रम्यं [वर्धते], मलिनमपि लक्ष्महिमाशो लक्ष्मीं तनोति, वक्ष्येनापि इयं तन्वा अविस्मरन्ना [विद्यते]; मधुराणाम् आकृतीनां निमित्तं हि मण्डनं न [भवति] । (मालिनी)

शैवलम् moss अनुविद्ध pierced, encased, enveloped सरसिजम् a lotus (lit. one that is born in a lake) This is a locative *aluk* compound obtained according to 'तपुश्चे वृत्ति बहुलम्' पा 6 3 14 (स्तम्भेऽस्य स्वम्भम् । वर्णोऽप, वर्णोऽप । क्वचित् बहुवचर । सि कौ), which lays down *aluk* in most cases, when a noun in the locative is compounded with a verbal derivative and the whole is a name. Thus we get both सरसिज and सरोज मलिन dark लक्ष्मन् // a spot, a speck लक्ष्मीं तनोति heightens beauty मनोत्रा (मन जानति अनी) who knows the mind, of course by captivating it, hence, charming तन्वी a slender girl. Slenderness was considered to be a sign of beauty हि shows emphasis 'What, indeed, is possibly not etc'. Another way is to take हि in the sense of हेतु or 'for'. This is not so good मधुर (मधु माधुर्यं रात्रि or मधु माधुर्यमस्य अस्ति) sweet. This is an extremely felicitous adjective of आकृतिः. Compare the Marāthi 'निर्वै रूपं गोढं आदि' - For the general idea in the fourth line compare 'मनोमयीयं सुखं नाम भास' प्रतिमानाटक 1, 'पतन्ति नास्मिन् विशदा पतन्निषो धृतेन्द्रचारा न पयोदधदन्तय । तयापि पुत्राति नम प्रिय परा न रम्यमाहार्य-मपेक्षते शुणम् ' K1 4 23, also 'कान्तानां कृत्स्नपुलकं स्तनाङ्गरगे वस्त्रेषु च्युतनि-लक्षेषु मौलिनाम् । सपेदे ध्रममलिलोद्भवो विभूसा रम्याणां विठतिरापि श्रेय तनोति ॥

Ibid 7 5 Rāghavabhatta notes शक्यमभङ्ग (violation of symmetry or uniformity) in the third line, as the उपमान viz हिमाद्य is here not the subject, as सरसिज in the previous clause is. He proposes to emend the line as 'जिगिरिकिरणमालां सुन्दरो रुद्रमणापि'. This stanza is quoted in S D 3 97 to illustrate मातुर्य, which is defined as 'सर्वावस्थाविशेषेषु मातुर्यं रमणीयता'.

1 20 2—वानेन ईरितानि (ईरित p p p from ईर् ईरति, ईर्) जितानि पत्रानि एव अद्गुल्य तासि by means of its fingers in the form of the leaves that are set in motion by the wind त्वरयतीव is as though hastening me 1 20 3—केसरवृक्षः the young Kesara tree Kesara is the same as Bakula सभावायामि (I) shall honour (it by going near and watering it) There is a suggestion here of a lover beckoning his beloved with his fingers Priyamvadā is quick enough to notice it and takes advantages of the whole situation in the most delightful way Śakuntalā's words 'किं निमित्तम्' to Priyamvadā's request to stay near the tree for a time are dropped in some editions. We think they are necessary If after asking Śakuntalā to stay, Priyamvadā were at once to proceed to give her reason, the compliment would lose half its charm Śakuntalā could not see why her jolly friend asked her to stay near the Bakula tree and at once said 'What for?' This is natural Priyamvadā's words would tickle Śakuntalā far more when her curiosity would be roused That would be the case if we had 'किं निमित्तम्' 1 20 8—लतासनाय possessed of a creeper सनाय literally means 'having a husband' The word is primarily applicable to a woman who has a husband Secondly, it means 'having a lord, master or protector' We have it towards the close of the Act in 'सनाया इदानीं बर्मचारिण' in this sense Then it came to mean simply 'possessed of, accompanied by, furnished with etc' Note that a picturesque effect is produced if we remember the literal sense of सनाय in 'लतासनाय केसरवृक्ष' The idea in this sentence is that Śakuntalā's body is like a creeper and what a great compliment it was will be understood if we remember that owing to its slenderness, delicacy etc the creeper is always taken in Sanskrit as a standard of comparison with reference to the slim body of beautiful women. This naturally pleased Śakuntalā, for young ladies are generally flattered by a compliment to their personal charms 1 20 9—प्रिय वदति अन्यौ प्रियवदा (one who speaks sweet or agreeable words), according to 'प्रियवदो वद राच्' पा 3 2 38 (प्रियवद । वगवद) Śakuntalā means to say that Priyamvadā's name is significant in-

as much as she can talk sweet things. It often happens that people say sweet things but they are far from being true. The king is thinking of this and says that though Priyamvada's words are sweet they are not as ordinarily happens merely complimentary but represent the truth (तथ्यम्) (R). He then proceeds to prove that Śakuntalā's body is really a creeper. Compare उत्तिष्ठ वने ननु मानुषोऽप्यी वृत्नेन भवति उचिना तैरेव । कृच्छ मर्त्तण इति प्रियाहा रामूननुत्त प्रियमप्यमिव्या R 14 6

Stanza 21 Construo —[अस्या वृत्तु] अग्न स्मित्यराग [वर्तते] वाहू कामरन्त्रिपानुकारिणी [स्त] जद्रेषु कुसुमानिव रोभनयि यौवन सनद्धम् [अस्ति] । (आनी)

The creeper possesses a fresh red sprout, tender twigs and an attractive flower. Śakuntalā too had a red lower lip, delicate arms and fascinating youth. Just as the flower lends charm to the whole creeper similarly Śakuntalā's youth has pervaded all her limbs and made them tempting. Note the change in the king's admiration of Śakuntalā's beauty—a change which leans towards love and a desire to possess her. He calls her youth रोभनीय (attractive, tempting, fascinating). He does not say it has attracted him, but merely remarks it may attract anybody (R). The admiration is deepening into love. स्मित्यराग—यम् a fresh tender leaf स्मित्यराग इत्यराग यस्य कोमली विष्पी (twigs) अनुसृत तौ. This is a way of expressing resemblance. Dandin gives a long list of words and expressions (hav. 2 57-65) which are used by poets to convey the idea of resemblance. Note esp. 2 65 'तस्य चादुस्सरोतीति शब्दा सादृश्यसूचका । मनद्धम् lit. clad in armour then fully equipped then ready, prepared. Youth is ready in all her limbs to give them their peculiar charm : c has pervaded them (सनद्ध सर्वतो व्याप्तम्)

1 21 3—स्वयं प्रियते परिव्रज इति स्वयंवर (the ceremony of choosing a husband) । तत्र वृत्तु । Or स्वयं वर्णने पानस्यै स्वयंवर । सा च असौ वृत्तु । The creeper had of her own accord chosen the mango tree for her husband. सहस्रार is an extremely fragrant kind of mango tree and is so called because it possesses on account of its exciting character the power of uniting even estranged lovers (सहस्रारयति मेघयति वियुक्तनपि द्वन्द्वम्) । आस्रयूना खालोऽप्यौ महस्रारोऽतितीरम । अग्नः Śakuntalā had named the creeper Vanajyotsnā because on account of its wealth of flowers of a beautiful white colour it seemed to illumine the whole forest.

1 21 4—एनां विमृतामि have you forgotten her? Because you have not

watered her विस्मृतानि really means 'you are forgotten' Here it signifies 'you have forgotten' This means that the past passive participle विस्मृत has been used in an active sense Kālidāsa uses it actively twice again in this play and twice more in the Vikramorvaśyam ('अहो विस्मृत मम हृदयम् ।' II, 'प्रथमं पुनः पुत्रदर्शनेन विस्मृतास्मि ।' I) Also read 'तत्र तीर्थगच्छित्सेन दंतर्षीनास्नानमन्तग्निभामिभिः कुजे । साध्वान्मुटजेन विस्मृत सावित्राय कलानि स्पृहस्तपः ॥' R 19 2 The grammarian's way of accounting for such use is विस्मृत विस्मरणम् । नर्पुमके भावे क्त । विस्मृतमन्वा अस्ति सा (विस्मृत + अच् मत्वर्थीयः) विस्मृता । अवेऽभावेऽस्य अच् । १ 21 7—तदा—The idea is the creeper was as dear to Sakuntalā as her own self. Forgetting it was therefore tantamount to forgetting herself, which was impossible. १ 21 9—लता च पादपञ्च लतापादपौ । तयोर्मिथुनम् the couple of the creeper and the tree. The tree is पादप because it drinks water by means of its feet; c roots (पादे विवर्ति अनी) इत्यधिकर contact, union नवानि कुमुदानि यस्मिन् । तादृजं यौवनं यस्या सा possessed of youth marked with fresh flowers. Some dissolve this as नवकुमुदमेव यौवनं यस्या. This is not good. The flowers themselves are not the youth. They are the result of youth and indicate it. नव यौवना also suggests a girl, who in her youth has had her rajodarsana (kusumam). १ 21 10—स्निग्धानि पादपानि इत्यत्र तस्य भावः तस्या owing to its possession of lovely leaves. This also suggests a lover (पात्र) who is full of affection (स्निग्धः). Thus both are in fit state for union. And the period has been charmingly designated by Sakuntalā as charming (रमणीयः). The Sahāhāra with its wealth of fragrant foliage becomes enjoyable (उपभोगक्षमं suitable for enjoyment) by all. Much more so than by the blowing Vanajyotsna. Sakuntalā says this and continues looking at the creeper and the tree, admiring their union. This speech and the way in which Sakuntalā looks at the couple betray a tinge of envy on her part for their union and a desire to be in the position of Vanajyotsnā—so faithfully like a young girl who has become of marriageable age. Priyamvadā as usual sees through the whole situation and accosts Sakuntalā accordingly. And though Sakuntalā denies the allegation, the way in which she does so clearly indicates that she is really pleading guilty to the charge. १ 21 12—अतिमात्रम् transgressing proper bounds, beyond measure, c. extremely. It is an Avyayībhāva compound in the sense of अनन्त or passing away. मात्राया अत्ययः अतिमात्रम्. The मात्रा may refer either to the length of time, or the degree of attention. १ 21 14—न विभावयामि I really cannot understand or guess. Anasūyā is a serious sort of girl, innocent of love affairs, and not much alive to the romantic side of

life The whole enchanting scene of Śakuntala standing near the Bakula tree and admiring its union with Vanajyotsnā with a gaze, the earnestness of which only Priyamvada could understand, was entirely lost upon the prosaic Anasuya : 21 17—अपि नाम (would that, is it likely, can it be) shows hope or expectation : 21 18—तत्र स्य a desire within your own self Śakuntalā means to say that Priyamvada herself is anxious to be united with a suitable husband The direct form of Priyamvada's words helps her She interprets अहम् in the sense of the speaker viz Priyamvadā : 21 19—श्रावर्जयति inverts so as to pour out the contents : 21 20—समान वर्णं यस्य तत्र सवर्णम् समान is changed to स when it is the first member of a compound, according to 'समानस्य' which is obtained from 'समानस्य चन्द्रस्यमूर्धप्रभृद्युदर्शेषु' पा 6 3 84 by योगनिर्माण, or the splitting up of one Sūtra into two Another way is to take it as an उत्सवदविग्रहःशुद्धीहि and to understand the स as a remnant सह in the sense of मन्त्र Thus सह (सह्यं) वर्णेन सवर्णम् Note 'समानस्येति योगो विभज्यते । तेन सपक्ष सायस्ये मन्त्रातीयमियादि सिद्धमिति काशिसा । अथवा सहस्यद् सहस्यचक्रोऽप्यभि । सहस्य मर्या मयर्गति इथा । तेनायमस्वपदविग्रहो दृष्टवीहि । समान पशोऽस्येयादि ।' मि नौ न सवर्णम् असवर्णम् । असवर्णं च तत्र क्षेत्र च । तस्मिन् समवो यस्या having her birth in, i e born of, a wife (भेद्रम्), not of the same class (वर्ण) Or we may have असवर्णक्षेत्र समव (उपत्तिव्यान) यस्या The king has now completely fallen in love with Śakuntalā Priyamvada's words that Śakuntala is anxious for an anurūpa vara have already suggested to him that he would be such a vara for her (R) He now actually discusses the possibility of possessing her There appears one great obstacle in the way A Ksatriya cannot marry a Brāhmana girl Vide Ms 3 12-13 The king therefore hopes (अपि नाम) that Śakuntalā is Kāśyapa's daughter, but not by a Brāhmana wife In that case there would be no objection for him to marry her For she would then belong to a mixed tribe called मूर्धनिविक्र or मूर्धनिवसिक्र (the progeny of a Brāhmana father and a Ksatriya mother, vide Ms 10 6) and would thus be a suitable object of affection for a Ksatriya, who in his kingly character was a मूर्धाभिविक्र also It must here be remarked that it is difficult to see how the kind of suitability, which the king wishes for Śakuntalā viz her being कुलपतेरसवर्णक्षेत्रसमव makes her उत्तरपरिमहसमा For, the suitability seems just based on the common word मूर्धाभिविक्र applicable to them both The whole speech appears to us to be an attempt to quiet the voice of conscience, which tells him that it is not proper to marry the

daughter of a Brāhmana. Another interesting fact which emerges from this sentence, is that in Kālidāsa's time children of mixed anuloma marriages did not fall within the caste of the father, but were regarded to belong to an inferior caste अथवा corrects the previous thought कृत् संदेहेन enough of, or away with doubt अलम् and कृत्म् in this sense govern the instrumental

Stanza 22 Construe — अर्संगयम् [इय] क्षत्रपरिग्रहक्षमा [अस्ति], यत् मे आर्य मन अम्याम् अभिलाषि [वर्तते] संदेहपदेषु वस्तुषु हि अन्तःकरणप्रवृत्तयः सता प्रमाणम् । (वैरास्वदिल)

संगयस्य अभावः अर्संगयम् (अव्ययीभाव) undoubtedly क्षत्रस्य क्षत्रेण वा परिग्रह (acceptance as a wife) तस्य क्षमा capable of or fit for, being accepted (as a bride) by a Ksatriya. Or we may have क्षत्रपरिग्रहं क्षमते (tolerates) अमौ आर्यमनो noble, respectable, honourable अभिलाष (longing) विद्यते यस्य तत् संदेहानां पदानि तेषु which are the subjects of doubt प्रवृत्तयः inclinations प्रमाणम् the standard to judge whether a particular action is correct or not, the deciding authority. This word always occurs in the singular in this sense e. g. वेदाः प्रमाणम्. The test that is referred to in this stanza is the test of instinct or intuition. It is common experience that instinct sometimes guides us better than any external considerations. To be able to say that a particular course of conduct is right, because one is inclined towards it, requires great confidence in the righteousness of one's mind, for it is tantamount to saying that no evil thought would ever enter it. That the king was able to say so is indicative of his stainless character and pure mind.

It must here be pointed out that Dusyanta is found fault with for the sentiments expressed in this stanza. He calls his mind आर्य and indirectly styles himself मत्. This आत्मस्तुति is supposed to detract from his character as a वारोदात्त नायकः. The answer to this is that as the self-praise is indirect and proceeds from righteous self-confidence, it does not offend against good taste. The truth seems to be that the stanza, as noted before, is intended to quiet the inner voice. After all it is not given to man to love and to be wise. This stanza is quoted in D R as an instance of अभिलाष or longing, which is the first of the ten stages of अयोग (absence of union) and is thus defined 'अभिलाषः स्मृत्वा तत्र कान्ते सर्वोद्सुन्दरे । दृष्टे श्रुते वा ' + 53. The latter half of the stanza also occurs in Kumārīlabhatta's Tantra-vārtika 'यथा रुनाया लवणाकरेषु मेरी यथा दोज्ज्वलन्कमभूर्मा । यज्यायते तन्मयमेव

नन्वभ्यात् तया भवेद्वेदविदामनुष्ठि ॥ एष च निद्रद्वचनाद्विनिर्गम प्रमिद्धस्य कविभिर्निहापितम् ।
सता हि सदेहपदैषु रस्तुषु प्रमाणमन्त ररणप्रवृत्तय ॥ p 133 (Benares S
Series)

1 22 1 तथापि—The king really has no doubt about Śakuntalā's suitability for being married by a Kṣatriya. But he wants to make assurance doubly sure by ascertaining the truth about her तत्रत in reality, as the facts are उपलभ्ये हि I shall obtain (her) ॥ २२ ३ know her ॥ २२ ३—सखिलस्य मेघ तस्य नैम्रम तेन उहत which went or flew up by the disturbance or agitation (caused) by the sprinkling of the water ॥ २२ ४—अभिरर्तने is hovering round अभि in such cases is usually taken to be a रमप्रवचनीय in order to explain the accusative in वदन For वृत् is intransitive This is indicative of the fact that Śakuntalā was a Padminī, which is the first of the four classes into which writers on erotical science divide women One of the characteristics of the Padminī is that she possesses the fragrance of lotuses and the bee in the present case was attracted by the fragrance of Śakuntalā's breaths The Ratimājārī thus defines her 'भगति कमलनेत्रा नायिसाभुद्रन्त्रा जद्विरलकुचसुग्मा चाक्षेशी कृशाङ्गी । मृदुवचनसुशीला गतिनायानुरक्ता सखल-तनुसुवेशा पद्मिनी पद्मगन्धा ॥' ॥ २२ ५ मसृद्धम् longingly, or with envy

Stanza 23 Construe — [भो] मधुहर, वेपथुमती चलापाद्वा दृष्टि बहुधा स्पृशासि कर्णातिरुचर [मन्] रहस्यास्तयाशी इत मृदु स्वनसि, कर व्याधुन्नया रणिसर्पस्त्रम अधर पिगमि, तत्त्वान्वेषात् वय हता, त्व कृती सञ्जु । (शिखरिणी)

The king is now deeply in love and has grown so hopeless that he cannot tolerate near his beloved the presence of even a bee, whom he takes as a rival and envies (R) वेपथु tremor चले अपाङ्गौ (corners) यस्या Tremulousness of the eye (compare चटुल्लस्यता) is a sign of beauty Śakuntalā's eyes were already tremulous Fear made them still more so She therefore appeared to the king extremely fascinating बहुधा many a time This is indicative of envy 'You are doing it several times But I get the chance not even once' The first line indicates नेत्रसुम्बन, the second रहस्यस्त्रम and the third अधरसुम्बन The king imagines the bee is doing all these and envies him कर्णस्य जनिस्त्रम् (vicinity) । तत्र चरति जनी रहस्यम् आचटु (from चट्) शीलस्य म रहस्याहयाती whispering a secret (of love), चट् being changed to रत्ता, according to चक्षिह रत्तात् पा २. ४ ५५ मृदु स्वनसि softly or sweetly hum वर व्याकुल्या in spite of her waving her hand व्याधुन्नया is अनादेरे पीठी The reading वरौ is to be rejected, because the waving of one hand is more natural Besides she would appear rather un-

sightly, if she waved both her hands. And again she probably carried the pitcher, which she had just emptied, in one of her hands, so only one hand could be used to ward off the bee. गतिमर्षस्त्वम् the all-in-all or the very essence of enjoyment. Lovers set a very high value on adharapāna. Hence the idea, अर्धरं पम् means to kiss. The idea is based on the fancy that the lower lip contains nectar or honey, which can be drunk. Rāgnava says that अर्धरं पिवसि must, in the case of the bee, be understood in the sense of 'मादरं विलोकयति'. Otherwise he says it will mean the bee bit her! We do not think this cavil has much cogency. What happened was that when the bee moved towards her lip, the king thought he was drinking it. तत्त्वस्य अन्देन तन्नान् owing to our search after truth (concerning her parentage and her capability of becoming a Ksatriya's spouse) हता baffled in our desires, undone कृती blessed, one who has gained his object or achieved his purpose. प्रगमत् कृतम् (achievement) अन्व । कृतमनेन इति वा वयम् is used for अहम्, according to 'अस्मदो द्वयोश्च' पा 1 2 59 (पञ्चमे द्विवे च विवक्षितंऽस्मदो बहुवचन वा स्यात् । वयं वूम । पक्षे अहं त्रयमि आवा त्रव इति वा—सि कौ.). The plural in this case shows disrespect, instead of the usual respect, for the king does not think highly of himself for having lost what he imagines the bee has gained, and such use of the plural is common in literature. The idiom has come down in the vernacular too, as when we say 'तूमात्रं ब्रह्मणा, आम्ही काव नूरुं आशेतच,' where the plural आम्ही is indicative of the speaker's disrespect for himself. The suggestion in the last line would have sounded unbecoming, had it not been for the fact that the king had become almost mad with passion for Śakuntalā and was sure that she was a fit object for his affection. For it amounts to 'Oh! alas! how foolish I was to go in search of the truth concerning her. This bee, not caring a straw for things of that kind, is acting the part of a batha kāmuka. I really ought to have done the same! But oh! I am now undone. This stanza is suggestive of future events viz. the sudden appearance of the king on the scene, even like the bee, and his trying to kiss Śakuntalā in spite of her protests.

1 23 3—विद्ये (वृट्) means impudent and corresponds to नर्दंग or दाउगा in Marāṭhī. It is better than दुड्डो (दुष्ट), because विद्ये is quite an appropriate abuse in the mouth of a girl. विद्ये is evidently paraphrased by दुष्टिवणीने in her last sentence by Śakuntalā. दिग्गति stops स्म् is usually Ātmanepadī, but when preceded by the prepositions वि, आ, or परि, it takes the Parasmapadī, according to 'व्याङ्परिन्वो

रुम पा 1 3 83 : 23 4—अन्यत at some other place The तस् is applied in the sense of the locative, as in इत अन्यत् पदम् पदान्तरम् another step This is an irregular compound formed according to 'नयूरूपमसादश्च पा 2 1 72 : 23 5—दुष्टु यथा तत्र विनीत badly disciplined or दुष्टु विनीत (विनय) यस्य ill-mannered ill behaved अभिभूयमाना मा परित्रायेयाम् is idiomatic for सम अभिभर or अभिभवात् मां परित्रायेयाम् : 23 7—जाह्नव् cry out to (for help) : 23 8—तत्र साधनानि यानि तपोवनानि (मय्यमपदलापी) नाम it is well known : 23 9—जयसरो वितुम् here is an opportunity (for me) to disclose myself The friends said in a jocular manner that they could not protect her and that she should call upon Dusyanta Here therefore, was a call and the king thought he might then fitly introduce himself So far the king's words are supposed not to be heard by the girls But his 'न भेत्त्यम् । न भेत्त्यम्' were intended for them But apparently owing to his being at some distance they are not heard by the girls, even as the following words 'राजमार अभिप्रास्ये' are not What happened was that immediately after the king heard the proposal of the friends that Śakuntala should appeal to him, he indulged in this speech without leaving his place of concealment That was why the whole of his speech was not heard by the girls though a part thereof was intended for them To his 'न भेत्त्यम् । न भेत्त्यम्' he wanted to add some such words as 'जयमहमागत एव' which would mean he was the king and had gone there at their invitation But he checked himself in the middle of his speech (अर्धेने) and realised that if he were to complete his speech in the way he wanted to, he would at once be detected as being the king Then probably, the king feared, the girls would not behave with him in a free manner He, therefore, desired to go to them as an ordinary man But as we shall see later on, he reveals his royal character in spite of himself The way in which the king is introduced to the hermitage is very ingenious and what is more important, perfectly natural A less clever artist would have made him simply go and announce himself It is to be noted that though he goes there as an ordinary person he goes as protector. Thus even then he could not completely dissociate his kingship from him था र र्थे अभि प्रेयसि to speak

Stanza 24 Construe—दुर्विनीतानां शासितरि पीर्ये वसुमनां शासति [सति]

क अत्र मुग्धासु तपस्विभ्यः अभिनयम् आचरति । (धार्या)

दुर्विनीतानां शासितरि the chastiser of the ill-mannered The word दुर्विनीत has been purposely used. Because Śakuntala was being teased.

by the *durvināta* bee पौरुवे महीं जानति (सति) is a locative absolute used in the sense of अनादर or 'in spite of,' 'notwithstanding' (महीं जासन्तं पौरुवमनादयेत्यर्थे), according to 'पट्टी चानादरे' पा 2 3 38 (अनादराधिक्ये भावलक्षणे पट्टीसप्तम्यौ न्त । रुदति रुदतो वा प्रात्रानीत् । रुदन्तं पुत्रादिऋमनादय्य सन्धस्तवानित्यर्थ । ति कौ) सुवासु innocent, simple This makes the अविनय (rudeness or immodesty) of the bee graver तपस्विकन्यासु-
Though the king knows which of the hermit girls was suffering from the rudeness, he pretends ignorance in order to appear disinterested and speaks of the rudeness being practised towards the hermit girls

1. 24 1—किंचिदिव somewhat, slightly इव here has the sense of 'a little' - 'इपदर्थोपमोत्प्रेक्षावाक्यभूषणयोरेव । 'रणरत्नमहोदयि मंत्रान्ता-
confused It was natural for these hermit-girls to be confused at the unexpected appearance of a city-bred man But Anasūyā being the more serious character, first recovers self-possession and explains the situation to the king (R). - Further, when the king directly addressed Sakuntalā and she gets more confused and remains speechless through nervousness, it is once more Anasūyā who answers for her and reminds her of her duty of receiving the guest in order to make her overcome her confusion and nervousness : 24 3—आर्ये noble sir The literal meaning of this word is also relevant here अर्यते (शरण्येन गम्यते आश्रीयते इत्यर्थे) असौ आर्य अत्याहितम् अतीव आहितं मनसि that which is seriously taken to or felt by the mind, a great danger. 'अत्याहितं महाभीतिं कर्म जीवानपेक्षि च ।' अमर : 24. 4—अभिभूयमाना being assailed or teased कातरीभूता was frightened Note that the च्चि here is not used in the strict sense of अभूततद्राव, for Sakuntalā had really become frightened That the च्चि is not always used in its strict sense in literature has been noted before : 24 5—अपि has the sense of 'I hope' : 24 6—साध्वमम्—Though Amara gives this as a synonym of 'fear' ('दरत्रासौ सीतिर्मा साध्वमं भयम् ।'), it means the state of mind in which confusion or perturbation predominates and fear has a small tinge It is best translated by 'nervousness.' When Anasūyā pointed out Sakuntalā to the king, he knew she was his hostess and facing her asked the usual question of greeting But Sakuntalā grew still more confused under his gaze and remained silent (अदचना) Anasūyā saved the situation (R) : 24 8—अतिवि-
लाभेन by the acquisition of a distinguished guest This is a very high compliment It means 'They were practising penance all the time, but only on that day their penance could be said to be really prosperous inasmuch as they obtained the opportunity of receiving such a

distinguished guest अतिथिविशेष (जतिथे विशेष) is a Sanskritism for विशेषयुत अतिथि a guest who has some distinguishing feature about him, a distinguished guest Such expressions have occurred before Or विशिष्यते अनौ विशेष one who remains after others are gone one selected : ० the best अनिर्घाना विशेष the best of the guests The first way, is however, preferable : 24 9—उग्र-जम् a hermit's hut or cottage 'मुनीना तु पर्णशालोदजोऽर्घ्यायाम् । अमर उग्रस्तृणपर्णोद्दिस्नम्माजायते A cottage is made of grass, leaves etc परमिश्रम् mixed with fruit अर्घ्यम् is a respectful offering or oblation to gods or venerable men consisting of rice, Durva-grass etc The usual ingredients of this offering are ' जाप धीर कुशाग्र च दधि सर्पि सतण्डुम् । यव मिद्वार्थस्त्रैव अद्याद्गोऽर्घ्य प्ररीतिम् । ' अर्घ्यम् has the same sense इदम् refers to the water that she had in her pitcher and that was meant originally for watering the trees पादार्घ्यम् उदम् water for (washing) the feet This was a means of showing respect for the guest The origin of this religious custom probably lay in the fact that a guest generally came afoot and his feet soiled which badly required washing before he could proceed to do anything else. By asking her to go to the cottage Anasūya is really reminding Śakuntalā of her duty Father had appointed her to receive guests But she was there standing confused She was thus neglecting her duty But then the king did not want Śakuntala to go away So he avoided that contingency by observing that their kind words had really done him the necessary hospitality and formal things like *argha* etc were not required : 24 10—भवतीनाम्—Note that only Anasūyā has talked to him But he pretends he has had conversation with all of them This indicates his desire for such conversation सुवता (सृष्टु नृत्यन्ति जना अनया इति सूवता । ' अन्येषामपि दृश्यते' वा 6 3 137 इत्यनेन दीर्घ) that by which people dance with joy, pleasant, sweet, delightful 'सूवता मद्गलेऽपि स्यात् प्रियमये वचस्यपि' 'सूवता प्रिय । सन्वेष्य' अमर Compare 'ता चाथेता मातरं मङ्गलानां धेनु वीरा सुवृता वाचनात्' उत्तररामचरित v 30 अतिथये इदम् जातिथ्यम् hospitality This is the king's return compliment to Anasūya's 'अग्रता अतिथिविशेष etc' Priyamvada now intervenes She has all the while observed what kind of man the king was She now wants to have a chat with him, who appeared so refined and cultured. : 24 12—तेन हि if you think that our words are a sufficient reception प्रहृष्टा छाया यस्यां सा प्रच्छाया । तस्यां च शीतला च प्रच्छायाशीतला तस्याम् cool and possessed of a thick shade This dissolution deserves to be noted, because छाया at the end of a Tatpuruṣa compound becomes necessarily neuter, when the objects

that cast the shade are many and optionally so in other cases. But these rules are not applicable to Karmadhāraya compounds. Hence if we were to dissolve the compound as प्रकृत्य च वनौ छाया च तथा शीतला, we would obtain मच्छायाशतला. Read 'छाया बाहुल्ये' पा 2 4 22 (छाया-
 न्तस्तन्युत्पो नपुंसकं स्यात् पूर्वपदाद्यबाहुल्ये । इक्षणा छाया-इच्छायाम् । विभाषातेनैति विक-
 ल्यस्वापवाद । मि. कौ । पूर्वपदाद्यबाहुल्ये किम् । कुडयत्य छाया कुडयच्छाया । तत्त्ववोचिनी)
 and 'विभाषा सैनासुरच्छायाशालानिगानाम्' पा 2 4 25 (एतदन्तस्तत्पुल्व-
 वा स्यात् । ब्राह्मणतेनम्, ब्राह्मणसेना । यवसुरम्, यवसुर । कुडयच्छायाम्, कुडयच्छाया ।
 गोदालम्, गोदालम् । श्वनिगम्, श्वनिगम् । तत्पुल्वोऽन्तस्त्वन्वारय इत्यनुवर्तते । दृष्टसेनो
 राजा । असेना । परसेना । मि. कौ) : 24 13—सप्त वेदिकायाम् on the raised-
 seat round the Saptaparna सप्तपर्ण is tree having seven leaves on a
 stalk. 'सप्तपर्णो विनालवक्र वारदो विषमचक्र' अमर वेदिका was a quadran-
 gular raised-seat, covered with a roof supported by pillars, used as a
 kind of arbour for sitting or standing under. In this case it appears to
 have been constructed round the Saptaparna and was probably circular,
 as is the case with vedikās round trees. सुहृत्-तम is properly a
 period of 48 minutes or two dandas, but the word is used to signify
 any short space of time. सुहृत्तम् is an accusative of time, used accord-
 ing to 'कालाञ्जनोरत्यन्तसंयोगे' पा 2 3 5 (इह द्वितीया स्यात् । मास कल्याणी ।
 मानमधीते । मान मुडयान् । क्रौञ्च कुडित्वा नदी । क्रौञ्चमधीते । क्रौञ्च गिरि । अत्यन्तसंयोगे
 किम् । मानस्य द्विरधीते क्रौञ्चस्येद्रेण पर्वत । सि. कौ) परिश्रमविनोदम् the removal
 or diversion of your fatigue : 24 14—अनेन कर्मणा refers to the work of
 watering trees : 24 16—अनिधीनाम् - Duryanta was the only guest
 present there. The plural is intended to show आदर or respect पर्यु-
 पसतम् lit sitting round and near (a person), waiting upon with a view
 to do honour. Observe the attitude of the two girls towards this con-
 ference under the Saptaparna tree. Priyamvadā wanted to have a
 jolly good talk with the fine gentleman from the town. Anasūyā con-
 sented to the proposal because they would, she thought, be thus
 honouring their guest, to whom formal reception was not accorded.
 The religious side of the reception is more in her mind. In the
 simplicity of her heart she further imagined that Śakuntalā might per-
 haps be opposed to such a meeting, as she did not appear to Anasūyā
 to have yet completely recovered from the confusion, in which she
 was thrown at the king's appearance. She, therefore, directly appeal-
 ed to the formal hostess and pointed out to her the propriety of such
 course of conduct : 24. 18—नयोवन, वननीय accessible to, or suscepti-
 ble of, an emotion inconsistent with the penance-grove : 24. 19—
 गमनीया literally means fit to be reached or approached; hence acces-

sible विक्रम्य=विसरेण The vikāra in the present case is of course love Śakuntala became conscious of such emotion since she saw the king but she could not know why and how that emotion took possession of her Such indeed is the case with young girls when love first enters their heart' 1 24 21-मम शायम् charming owing to your equal age and beauty Though, as we know, the king has already observed that Śakuntala is far more beautiful than her two friends and has admired and actually fallen in love with her, he is here giving vent to the first impression that is produced on a fresh visitor to the penance grove In fact he himself was at first, equally struck with the beauty of them all His attempt is not to let them know that he has been observing them for some length of time शोभन हृदय यम्य न सुहृद् a friend, तस्य भाव सौहार्दम् friendship 1 24 22-जनान्तिरम् and अपकार्यं, like स्वगनम् or आनगहम् and प्रसादम्, are stage directions (नाट्योक्तयः) They have been fully explained in Appendix A. The student may remember here that जनान्तिरम् and अपकार्यं indicate those speeches which are meant for particular individuals only to the exclusion of others स्वगनम् or आनगहम् means a speech intended for the speaker alone It is in fact a soliloquy प्रसादम् signifies a speech which is intended for all Of course on the stage all speeches, including स्वगनम्, are to be uttered in a manner loud enough to be heard by the entire audience. But the actors must show by proper gesticulations or their absence that they have or have not heard the particular speech. 1 24 24-चतुरागम्योरा च आहृतिर्यस्य whose appearance is lively and dignified मधुरम् and प्रियम् are adverbs going with आलयन्, talking in a sweet and pleasing manner प्रसाय majesty, dignity Note that what first strikes Priyamvadā is the king's trim and august appearance and then his sweet pleasing words Priyamvadā is inclined, as we shall see later, to repose more confidence in the king's outward appearance She is somewhat of a superficial girl 1 24 29-मधुराख्याननिन created by (your) sweet words This shows that मधुरम् is one of the adverbs in Priyamvadā's last speech and not चतुरम्, as some editions have आनसूया caught the word which Priyamvadā had just uttered विगम्यो मा मन्त्रयते the confidence makes me speak मन्त्रयते is causal रात्रिदिग्ग — This shows, not that the girls had recognised the king but that he appeared to them so dignified in appearance that they thought he belonged to a noble family This and the following two sentences are courtly in form and illustrate the conventional politeness of speech on such occasions. They supply good examples of पर्यायोक्तम्. Though

the girls were brought up in a forest, their education, it appears, included the knowledge of city-ways (दूनौःरुसोऽपि लौकिकज्ञा) : 24. 31—विग्रहेण पर्जुन्सुक (anxious, pining) जन यस्मिन् This highly conventional question is merely equal to the plain 'Where do you come from?' The idea is the King's absence from his country has made his subjects pine away for him. Compare 'तत् ऋषय आगमनेन अपुण्यभाद् वतमो विजृम्भित-विग्रह्यथ शन्यता नार्तो देव ।' हर्षचरित उ 1 p 41 (our edition), R 2 73 चुकुमारतरौऽपि though extremely delicate, तर is really a comparative termination. It is often used, as here, to express mere excess. But a strict grammarian may argue that in all those cases where तर shows excess, the idea of comparison is also present. Here, for example, the king is compared in a tacit way with all other people in the world तपोवन नीत your self has been subjected to (lit towards the abode of) fatigue of going to the penance-grove. It should be noted that Arasūjā takes upon herself the task of asking these formal questions to the King. A serious character is necessary for this business. This should be particularly remembered, because it would be of use to us when we would come to the discussion regarding the assignment of speeches in the Prelude to Act II : 24 34—मा उताम्य (from उद + तम् ताम्यनि) do not be impatient. Now that Sal-untalā is drawn towards the king in some mysterious way, this soliloquy is quite natural. 1. 24 35—ऋष वेदयानि how shall I announce or disclose myself? आत्मापहारम् concealment of myself. The king is in a fix. He does not like to disclose himself, as we have already seen. His conscience also does not allow him to hide his real character, which can only be done by telling a blunt falsehood. Under these circumstances, the king, as people often do, resorts to a quibble. Note the famous 'नरो वा कुञ्जरो वा of Yudhisthira : 24 36—भवतु shows he has made up his mind regarding the course to be adopted भवति your ladyship! This is a polite form of addressing women, corresponding to the masculine उवाच. Also note 'पर्यनीतु या न्ता म्यादनवन्ता च योनिः । ता द्रुयाद्भयतीलेव सुभगे भवित्तीति च ॥' Ms 2 129 पौरवेग राजा (1) by the Paurava king viz my father, (2) by the Paurava king viz Dusyanta : 24 37—धर्मोधिहारे (1) to the office of (performing) my duty (as king), which included the granting of protection to ascetics (2) to the superintendence of religion, which included visiting forests and seeing that everything there was going on well. This speech has been so worded as to be applicable to Dusyanta himself as well as to an officer appointed by him to the Department of Religion. Thus the meanings (1) above are

for the satisfaction of Dusyanta's conscience, while (2) are intended for Anasūyā and the other girls अग्निनाश्च ता क्रियाश्च तासांमुपलभ्य तस्मै in order to know or ascertain (whether your) rites are free from obstacles. This is a compound which almost breaks under the meaning it conveys. It is compressed. धर्मार्थं धर्मसाधनं वा जरण्यम् धर्मोत्थयम् (मयमपदलोपी) a penance forest, a sacred grove : 24 38—सनाथा possessed of a protector. This is again a compliment to the king : 24 39—शृङ्गारजनिता सन्ताम् bashfulness of love Śākuntalā now knows definitely that the man for whom she felt that 'emotion incompatible with a penance grove' is a high personage and her love for him becomes confirmed. Hence this particular kind of bashfulness on her part. : 24 40—आसरा (1) simple appearance (आवृत्ति), (2) changed appearance or mien, such as the expression of the face etc., as indicating mental emotions, (3) gestures etc., which directly reveal the inward feelings (2) and (3) are called दृक्कित. Hence 'असरो इत्कितावृत्ती' अमर. The meaning (2) refers to the king. We may say that he probably changed colour and thus indicated his love, (3) is applicable to Śākuntalā. She must have gone through certain definite gestures, which clearly demonstrated her sentiment. For the poet gives a special stage-direction for her : 24. 44—जीवितसर्वमेव with the all-in-all of his life viz Śākuntalā, who was कृत्यपतेरुच्छ्रमितम् कृत अर्थे येन one who has accomplished his object, blessed. When the girls observed that both Śākuntalā and the king had fallen in love with each other, they were justified in indulging in this joke. Śākuntalā liked it extremely and, like a coy girl that she was, she indicated the fact by resenting it : 24 46—येनम् is imperative second person dual of अय + इ to go away किमपि something imaginary, improbable, absurd. Śākuntalā is here feigning resentment. Her words really mean exactly the opposite of what they express. She would very much like her friends to carry on in similar vein. This is quite like a woman : 24 47—वयमपि—Now that you have asked me several questions and have had your answers, I also desire to ask you something and that is concerning your friend (मयीगतम्). Compare 'अन्विषते च कुमुदपुग्गामिना नन्दामान्यसुहृदां निपुण प्रचारमतम्' M. II. v. 24 48—अनुग्रह favour अन्वर्थना request, prayer : 24 50—शश्वत् is an indeclinable, meaning 'again and again' शश्वत्प्रशाश्वतम् or शाश्वतिरम् occurring again and again, perpetual ब्रह्मणि—ब्रह्म really means (1) the Vedas, (2) the supreme truth or the highest principle, (3) penance 'येदंमन्त्रं तयो ब्रह्म नन्ना विप्र प्रनापति ।' अमर. Now celibacy is useful!

for the study of the Vedas, or for practising penance, or in our attempts to realise the highest truth Hence ब्रह्मन् secondarily means celibacy, which is the sense intended here शाश्वते . स्थित observes perpetual celibacy प्रकाश may mean either, as a noun, celebrity, fame (प्रसिद्धि), thus इति प्रकाश = 'It is well-known, such is his fame,' or, as an adjective, famous, celebrated (प्रसिद्ध), thus इति प्रकाश = 'he is thus known or celebrated' For प्रकाश in the latter sense compare R. 3 48, 18 28 : 24 51—आत्मजा lit born of oneself i. e. one's daughter This word has been purposely used. How can a perpetual celibate have a daughter born of himself? (R) That is the king's difficulty It will be seen that this query is the first step in the king's तत्त्वान्वेष

It must here be pointed out that there is clear contradiction between this passage viz 'भगवान् काश्यप कथमेतत्' and 1. 21 20 'अपि नाम मेदेहेन' above. In the previous passage the king first hopes and then becomes certain that Sakuntalā is the daughter of a Ksatriya wife of Kāśyapa. This suggests that according to Dasyanta Kāśyapa must have been a married man with more than one wife The present passage on the other hand speaks of Kāśyapa's perpetual celibacy as a well-known fact. How are the two statements to be reconciled? It looks as if Kālidāsa is nodding here Or perhaps the poet wants to show that an interested lover often forgets or ignores inconvenient facts, when trying to quiet qualms of conscience. This apparent contradiction between 1. 21 20 and 1. 24. 50-51 does not seem to have struck any previous commentator or annotator. 1. 24 53—कौशिक त्रेय whose family name is Kauśika, कुशस्य or कुशिकस्य गोत्रापत्य पुमान् कौशिक This refers to Viśvāmītra, who was the great-grandson of Kusa (or Kuśika), being the son of Gādhi, the son of Kuśanābha, the son of Kusa Read रामायण बालकाण्ड 'ब्रह्मयोनिर्महानामीत् कुशो नाम महातपा । अङ्घ्रिधृतवर्मज्ञ मञ्जनत्रिपूजकः ॥ 1 स महात्मा कुलीनाया युक्ताया सुमहाबलीन् । वेदभ्यां जनयामास चतुर महवान् हुतान् ॥ 2 कुशान्वं कुशनाभ च असूर्तस्त्वज वसुम् । . 3' सर्ग 32, 'कस्यचित्त्वध गान्धस्य कुशनाभस्य धीमतः । जज्ञे परमवर्मिष्ठो गांधीरत्येव नामत ॥ 5 स पिता मम काकुत्स्थ गांधि परम-वार्मिक । कुशवंशप्रसूतोऽस्मि कौशिको रघुनन्दन ॥ 6' सर्ग 34 Also vide सर्ग 57 18, 19 The Viṣṇuparāna gives the same pedigree for Viśvā- mītra, except that it makes Gādhi the son of Kuśāmba But the Mahābhārata makes Viśvāmītra the grandson of Kuśāmba by the elimi- nation of Kuśanābha. Read 'कान्यकुब्जे महानानीत् पार्ययो भगवर्षभ । गार्गीति विश्रुतो लोके कुशिकस्यात्मसंभव ॥ 3 तस्य धर्मान्न पुत्रं सन्नुद्धवलदाहनः

विश्वामित्र इति व्रयाता कभूव रिपुमर्दन ॥ 4 आदिपर्वे अ 191 Note that गोत्रकृत (caused or given by his family) नामधेय यस्य स गोत्रनामधेय is a सापेक्ष नाम but it is allowed on the usual principle of सापेक्षत्वेऽपि गमकत्वाद् सामान्य ॥ 24 54—महान् प्रभाव यस्य of great prowess The prowess of Visvamitra is well known It was he who by means of his rigorous austerities raised himself to the position of a Brahmarshi, saved Sunahsepa from the hands of Varuna transported Trisanku to the skies in his mortal body and proceeded to create another universe in the manner of Brahma Note that महत् is changed to महा when it forms the first member of a Karmadharaya or Bahuvrīhi compound according to 'आन्महत् समानाधिकरण्यतायया पा 6 3 46 (महत अस्मादन्तादंश स्यात् समानाधिकरणे उत्तपदे जानीय च परे । महाप्रज्ञ । महाप्रज्ञा । महाद्वय । महाचार्याय । समानाधिकरणे निम् । महत् नवा महत्त्वेन । सि ३) राचा च अमी प्रापश्च राचापि a kingly or royal sage This epithet was literally true in the case of Visvamitra because he was both a king and a sage ॥ 24 57—प्रभञ्जु lit cause of birth progenitor father 'स्याज्जमदंतु प्रभव स्यान् चाशोपलब्धये अमर उद्धिता abandoned ॥ 24 58—शरीरमप्यननादिभि (supply कर्मणि) by such actions as fostering the body etc. शरीरमप्यननम् आदिवेषां सै Compare 'उत्सप्रद्य गतश्चाहमप्य शयितामिमाम् । निचन विापनं ग्य्य शकुन्ते परिवारिताम् । 20 जानथिरा ततनेना दुद्विनृन्दे न्यवेशयम् ॥ 23 शरीरदृष्ट प्राणदाता यस्य स्वात्मानि भुञ्जते । क्रमेणैत ज्योऽप्युक्ता पितरो धर्म-शासने ॥ 24 स भा आदिपर्व 93 ॥ 24 59—कुतश्च भव धीन्तुलम् । इत्यर्थे अण् । curiosity औ मूलान्—आ is here a कर्मप्रवचनीय (i e a preposition used by itself and governing a noun in some case), denoting the limit inclusive (आभक्ति) It governs the ablative according to पञ्चम्य पाठपरिभि पा 2 3 10 (एते कर्मप्रवचनीयैद्यौं पत्रमा स्वात् । जप हरे, परि हरे-नेमार । परिहर वचन । उद्वगादी तु हरि परि । आ मुक्त नसर । इा सङ्गाद् प्रह ॥ सि ३) ॥ 24 62—उग्र वर्तमानस्य (note the idiom) who was practising rigorous penance निमपि somehow Kalidasa often uses this as an adverb Note 'वेदानाहु किमपि विरहे त्रितिनस्ते स्वभागादिष्टे वस्तुन्युर्वाचरसा अहंसाशीमवति ॥ Me 108 also R 2 57 जातशङ्के v whose fear was roused (lit born) ॥ 24 63—अप्सरा (अप्स सरति प्रवर्तन्ति अद्रव उद्रच्छेत्ते वा इति)—The Apsarases were originally water-deities as their name suggests Later on they came to be looked upon as celestial damsels serving as courtesans in heaven They were endowed with personal beauty and eternal youth and were adepts in fine arts such as dancing and singing They were often sent by Indra to disturb the austerities of sages, who caused his throne to totter The Ramāyana says they sprang from the ocean as it was being churned Note अमु निर्ममनादेव रमानम्माद्गरुडिय र

उत्पेतुर्मनुजश्रेष्ठ तन्मादासरसोऽभवत् ॥ ' बालकाण्ड 45 33 But the Mahābhārata makes them the daughters of Kasyapa and Arisṭā. Vide आदिपर्व 66 'इमं त्वासरमा वज विदित पुण्ड्रकणम् ॥ 46 अरिष्टासत सुभगा देवी देवर्षित पुग । . 49' Bāna in his Kādambārī mentions 14 families of the Apsarases According to Amara this word is always used in the plural ('त्रिया बहुष्परस स्ववैश्या उर्वशीनुग्रा '), but this rule is not invariable For, the word is found used in the singular too in literature. Kālidāsa uses it thrice in the singular in this play and in the Vikramorvasīyam he uses the form जन्य ending in आ ('अननरेव प्रतिभानि' V 1) Note 'आप सुननसो वर्षा आसरा गिकन नमा । एतं त्रिया बहुष्वे स्थेऽन्वेऽप्युत्तरत्रयम् ॥ ' 'त्रिया बहुष्परसः स्यादेकचेऽप्युत्तरा अपि । जट्टाणव- न्धियमन्य विप्र त करानि तच्छील अमी who causes obstacle to his vow. The niyama refers to the vow of celibacy. 1 24 64—अस्ति shows that the fact is well known अन्योपा समाधि. तन्मात् भीव तेपा भाव fear of others' practice of penance समाधि should here be taken in the sense of mere 'penance' or 'practice of penance' समाधि really means profound or abstract meditation, which consists in perfect absorption of thought into the one object of meditation viz the Supreme Spirit It is the 8th and last stage of yoga Compare 'वदनियमासन्नप्राणायामप्रव्याह- रणाण्यव्यानममाऽयोऽष्टावहानि (योगस्य)' योगसू 2 29, 'तदेवार्थमात्रनिर्भाषे स्वल्पशून्यमिदं समाधि ।' Ibid 3 3 : 24. 66—वन्तोदारसमए—The correct translation of this Prākṛta is वसन्तावतारसमये at the time of the advent of the spring For the Prākṛta ओदार is legitimately equal to the Sanskrit अवतार, as ओदमर्यान्ति=अवतारंगान्ति (1 4 above) Rāghava- bhatta translates वन्तोदारसमए by उदारवमन्तसमये, remarking 'प्राकृतं पूर्वनिपातनियमं उदार in this case means pleasant But there seems to be no doubt that वसन्तावतारसमये is the proper translation Kālidāsa has used the same Prākṛta expression in the clear sense of वसन्तावतार elsewhere Compare 'पुंसवत् भवं वन्तोदारसुख अतिरामतर्णं पनटवणस्य (पुंसवत् भवान् वसन्तावतारसुखमभिरामन्व प्रमद्वनत्य)' V 11, 'य भव अज्य पुटमं वसन्तोदारसुखं अवाऽ रत्नामोक्षकोरंवाऽ उपात्रण पेतिथ (ननु भवानद्य प्रमं वसन्तावतार- सुखानि रत्नामोक्षकोरकाणि उपादन प्रेय)' M 111 'मुद्रं भ्रमरसवाधोनि वसन्तोदार सखसभूतो किं ण चूटपयवो ओदसणित्तो (सुखे भ्रमरसवाध इति वसन्तावतारसुखं भूत किं न चूटपयवोऽवतसनीय)' Ibid 111 उन्मादयितुं शील यस्य तद् उन्मादयितुं तदेव उन्मादयितुंम् intoxicating, maddening जर्षोक्ते—Dashtul as she was Anasūyā could not proceed with her story, when she reached this point The king came to her help and told her that what follow- ed (पन्सात् the sequel) was easily understood. The whole situation has been managed by the poet so cleverly A less consummate artist-

would have made the innocent forest girl give a glowing description of the occasion and the occurrence. But there is more charm in Kalidasa's suggestion. For the story of Visvamitra's penance and his seduction by Menaka vide Mb Adiparvan ch 92-93. The story also occurs in the Ramayana Balakanda 63, from which we learn that Menaka, after seducing Visvamitra, stayed with him for ten years in his hermitage but was afterwards abandoned by him, who went to another region for practising penance afresh. In the Ramayana there is, however, no reference to the birth of Śakuntala during this period. 1 24 68—मर्दया verily, after all अप्सरा समर यस्या born of a celestial nymph. Compare 'सुरयुवतिसमवम् ॥ 8 ॥ *infra* उपपद्यते —Supply अस्या अप्सरा समवत्वम् after this.

Stanza 25 Construe —अन्य स्पर्शं समर मानुषीषु नथ वा स्यात् प्रभातरल ज्योति वसुधातगात् न उदेति । (जनुष्टुप्)

This stanza describes the unearthly beauty of Śakuntala. It conveys a great compliment to her. She therefore hangs down her head in bashfulness कथं वा how possibly? This is emphatic for 'It is not at all possible (R) मनोऽप्यानि त्रिय मनुष्य तासु From मनु in the sense of अप्सर्य we obtain two forms viz मानुष and मनुष्य according to 'मनार्णतान्-भ्यतो पुंश्च पा 4 1 161 प्रभातरल ज्योति the flash, tremulous or glittering with lustre. This of course refers to lightning with which Kalidasa often compares his beautiful women. Note, मनस्विस्पर्शिणा विद्युत् त्रिवा न मनोर्वशी ॥ V iv 1. For similar expression compare 'सुदरी सान वेयेष दिवेष जेन जायते । प्रभामार्ण हि तरल रूषते न नदाधय ॥' *ग्रन्थादर्श* 2 129. Raghavabhatra says that प्रभातरल ज्योति refers to the moon etc. This is not good.

1 25 1—अत्र अनसा येन one which has found scope. Here the *तत्परन्वय* begun by the king with 'वयमपि तावद्रग्यो सर्गगत etc' (1 24 47) is complete. The king now knows that Śakuntala is not only not the daughter of a Brahmana by a Brahmani, but is actually the daughter of an illustrious Ksatriya king by an Apsaras. This makes her *तन्परिग्रहणम्* without any doubt, a conclusion which he already had arrived at but which he wanted to corroborate by *तत्पराये*. A fresh impetus is also given here to the king's passion for Śakuntala by the knowledge that she was not merely an ordinary Ksatriya girl but one born of a celestial being. This is the more reason why Dusyanta should covet her (R). But there was one more difficulty Pnyamvada had referred (*इदाह्न* uttered) in joke (*पाश्चान्*) to

Śakuntalā's longing for a husband (वरप्रार्थना) in her speech (' यथा वनज्योस्ता . अनुत्तमं वरं लभेय ' : 21 16-17). This led the king to imagine that the question of Śakuntalā's marriage was probably under discussion among them then (for young girls talk of such things among themselves especially when the elders discuss them), and that it was just possible that Śakuntalā had already fixed her affection on somebody else. If such was the case, the king had no hope. For Śakuntalā could not possibly change her mind. But he knew nothing definitely. It was also possible that the वरप्रार्थना was only innocently uttered and that it had no such meaning in it as this. This is the द्वैधीभाव (indcision or doubt) under which the king's mind grew uneasy (कातर) . And as he was revolving as to how he could make this point clear, his expression naturally betrayed him to be पुनरपि वक्तुकाम (desirous of speaking even again), Priyamvadā observed this and asked him to proceed. 1 25. 3-द्विप्रकारं द्वैधम् । द्वैधेनावस्थितिं द्वैधभावः । द्वैधभाव एव द्वैधीभावः । स्वार्थे चिच्च । अथवा न द्वैधम् अद्वैधम् । अद्वैधेन द्वैधेनावस्थितिः । द्वैधीभाव इत द्वैधीभाव येन । तच्च अत एव कातरं च । That the चिच्च is often used without expressing its technical sense of अभूततद्भावः । e is used स्वार्थे has been noted before. The king's mind was actually in suspense and hence there is no scope for चिच्च . Or we may say that द्वैधभाव means to be literally divided in two parts. The king's mind was so only metaphorically. Hence there is scope for चिच्च . It may be noted that in any case 'इत' is superfluous. द्वैधीभावकातरम् would have been sufficient. But Kāhdāsa sometimes uses such superfluous words e. g. प्रतीटनीवारहस्ताभिः , कुन्तुहलगर्भोपहितः , नक्रावतागभ्यन्तरवासी , निथिलज्यावन्धम् etc.

The sentence ' किन्तु मरुत्या . मन ' (1 25 2-3) is dropped in some editions. We think the sentence is necessary in view of what has preceded and what follows. It is quite appropriate in its place and well brings out what passes in the king's mind. To explain. As we have seen, the king was in a fix. He feared Śakuntalā loved another person. How was he to get this point cleared? He could not with propriety ask Priyamvadā as to whether Śakuntalā was already betrothed, or whether she herself had fixed her heart on somebody. That would be too rude. He wanted to ask something and knew not how to proceed. The clever Priyamvadā observed this and saw the king was ' पुनरपि वक्तुकाम . ' In the absence of this passage the king's state of mind would be calm after ' लक्ष्म्यावकाशो मे मनोरथ ' and there would be nothing to lead Priyamvadā to conclude that he was ' पुनरपि वक्तुकाम ' . Thus the passage is necessary for Priyamvadā's following

speech, which otherwise would be abrupt and unnatural. This is an independent argument for the genuineness of the passage. Now, when Priyamvada accosted the king in that way, he had made up his mind how to proceed and asked the question in stanza 26. Note that this question in itself was by no means important. The real doubt in the king's mind was not of the kind expressed in the stanza. He was not a fool to imagine even for a moment that Kāśyapa would really be so ज्ञानवन्तः and so ignorant of human nature as to insist that the daughter of a Kṣatriya king and of an Aśvatas̥thā should lead the life of a forester till death. Such a contingency was not to be thought of. But then the importance of the stanza lies in its embodying a leading question. If Kāśyapa was thinking of Śakuntala's marriage, or if she had fixed her heart on somebody, Priyamvada's answer would be, as the king rightly expected 'Oh! What of observing the ascetic's vow till death! Father is already thinking of her marriage. Or, she has already chosen a suitable bridegroom for herself.' But when she merely informed the king of the sage's pious intention (सकृप) of bestowing her on a suitable bridegroom, he knew that his fear was unfounded and burst forth in the exultation 'न खलु स्तनम्.' Thus it will be seen that the passage is necessary for Priyamvada's next speech and also for understanding properly the real significance of stanzas 26 and 27.

1. 25 4-मस्मिन्मम् goes with विलोक्य. The smile is directed against Śakuntalā. Priyamvada has observed that she has begun to grow uncomfortable under the king's glances and with his inquiry concerning her. The inquiry is still not complete, as she guesses. She, therefore, wants to tease Śakuntalā by asking the king to proceed with his inquiry and enjoy the fun. 25 5-वस्तु काम यस्य स वस्तुनाम्. वस्तुम् loses its final according to the maxim 'दृष्टवद्दाम कृष्य तु-शाम-मनसोरपि । समो वा तददित्तयोर्मामस्य पचि बुद्धपते' quoted in the तत्त्वयोनिनी on 'दृष्टवद्दामो यमोपदिष्टम्' पा 6 3 109. The तत्त्वयोनिनी further explains the maxim as 'कृत्यान्ते उत्तमपदे अदत्यम अन्न हृम्पेत् । अदत्यगन्तस्य, अदत्यमेव । तथा तुम काममनसो पतत अन्न हृम्पेत् । गन्तुनाम्, गतुजना । समो हित्तयोर्लतं वा हृम्पेत् । संहित मरित । गतत गतत । सुद घञ् च एतयो परो य पञ् फात् तस्मिन् परे मागस्यान्त हृम्पेत् । मागपचनी । माग्याम् ।' 25 6-अङ्गुया तज्जयेति threatens or rebukes with her finger. This was to indicate as though she was angry with Priyamvadā for leading Duryanta to pursue his interrogatories. Note that (तर्) तज्जयेते is Ātmanepadī and its use in the Parasmaipada requires defence. This is obtained in the gene-

ral rule (परिभाषा) which says that in the case of those roots, which are Ātmanepada on account of their final anudatta vowel being dropped (तर्, मन् are such roots), the Ātmanepada is optional, 'अनुदानेत्तद्वयुक्तमात्मनेपदमन्वितम्' But all grammarians do not admit the authority of this Paribhāṣā and Nāgoji has quoted and refuted it in his Paribhāsenduśekhara, as it is not found in Patanjali's Mahābhāṣya According to them, therefore, such licence is condemnable. There is another way of defending such use and that is according to the Cāndra school of grammarians For these believe that all roots can take either Pada Note 'नया चाह । चन्द्रादयस्तु मन्वन्ते सर्वमाहुर्भव्यं पदम् । इति । ' जयन्तीर्थे's सुया on मन्वाचर्ये's अणुव्यञ्जान 2 129 ' मोक्षकामो भवेदन्वो यदि मुक्ताश्च विद्यन्त । मोक्षकामस्य हि तेन स्वनाशार्थं च यो यतेत् ॥ ' A third way of defending तर्जयति in the present case is to take it as a causal form from तर् and say that the causal sense is absent 1 25 7—सम्यगुपलक्षितम् rightly observed This shows that there was something in the king's complexion which betrayed his deliberation and for observing which he complimented Priyamvadā This is another proof for the genuineness of ' कितु मन ' मता चरितं तस्य ध्रुवण तस्य लोभस्तस्मात् from an eagerness to hear the life or deeds of the good By मन the king refers to Viśvāmitra, Menakā and their daughter Śakuntalā There is a sly humour in referring to these persons as सत् 1 25 10—अल विनार्थं enough of deliberating To Priyamvadā the king appeared to be distinctly deliberating She thought he was hesitating how to interrogate the forest girls But really he was not prepared how to proceed in view of the particular object he had in view, This is also for the retention of ' कितु मन ' प्रलम् and खलु expressive of prohibition, are used with a gerund according to ' अलखल्वो प्रतिषेधयो प्राचा क्त्वा ' पा 3 + 18 (प्रतिषेधार्थयोरलखल्वो रूपपदयो क्त्वा स्यात् । अल दत्त्वा । पात्वा खलु । सि कौ) न नियन्त्रण नियन्त्रणा वा (restraint) वास्मिन् स अनियन्त्रण । तादृज अनुयोग (question) यस्मै to whom a question can be put without any restraint or reserve. Priyamvadā means to say that whatever the king desires to ask he should plainly ask. There is no necessity for reserve or restraint in conversation with ascetic folk 1 25 11—इति in this way, from this point of view

Stanza 26 Construe—अनया मदनस्य व्यापारगोवि वैश्रान्तम ब्रह्मम् आप्रदानात् नियेदितव्य किम्, आहो ! इय] सहजोन्नतवद्वभाभि हरिणाङ्गनाभि ममम् अत्यन्तमेव निवत्स्यति [किम्] । (वसन्ततिलका)

As we have already remarked the two alternatives in this stanza are in themselves unimportant Their importance lies in the

answer which the king expects to his queries व्यापारं रोद्धुं शीलमस्य which obstructs the operation. Evidently an ascetic's vow is by no means helpful to the operation of love वैखानस—As a noun this word has occurred before See 1 9 7 above Here it is an adjective Explain वैखानसस्य इदं वैखानसम् belonging to a hermit Or विखनसा एतन्नामस्मुदिना कृत प्रोक्त वा laid down or expounded by the sage Vikhanas, who had framed rules to be followed by people in the 3rd stage of life आ is again a कर्मप्रवचनीय governing the ablative प्रदान is the giving away in marriage आहो or 'आहो उताहो किमुत विक्रये किं किमुत च' अमर, सद्गानि ईक्षणानि याता ता । अन एव वडभा ताभि । अथवा सदृशानि च तानि ईक्षणानि च । तै वडभा ताभि This adjective is significant and supplies the reason why, according to the king, Śakuntalā might be tempted to lead a forest life till death The deer were dear to her, because of the similarity between her and their eyes And one likes to pass one's days among one's dear fellows अन्नस्य (मृत्यो) अव्यय, अव्यन्तम् जामरणम् transgressing her death, till death This is an Avyayībhāva compound in the sense of अव्यय or passing away It goes with निरस्त्यति एव emphasises the meaning, 'Actually, or absolutely or even till her death' ; *e* without the possibility of this being changed The reading 'मदिरेक्षणवडभाभि' has to be rejected because it neither gives the required significance, nor tells, why the deer were beloved of Śakuntalā In 'आरम भाभि', the force of एव is lost and आरम is superfluous

1 26 2—धर्मचरणेऽपि even in the practice of religious duties The force of अपि is that in religious matters generally women are allowed their own choice But even there Śakuntalā was not independent परम्य वश-शम् (control, authority) यस्मिन् अयं जन refers to Śakuntalā Generally the expression signifies the 'person speaking But Kālidāsa uses it to refer to other persons as well 1 26 3—सङ्गप intention or plan Why does Priyamvadā take care specially to point out to the king Śakuntalā's extreme dependence on her father? That does not properly form part of her answer and the answer would not in any way appear defective if we omitted the sentence 'धर्म-जन' What then was her purpose in delivering this *obiter dictum*? It was this, we think Priyamvadā along with Anasūyā had already observed that both the king and Śakuntalā were attracted towards each other The king probably exhibited signs of impatience, when he made this query Priyamvadā observed them.

but she could not see what was exactly at the back of the king's mind in asking this question. She thought the king had almost lost his patience and would at once propose to Śakuntalā, if he received a favourable answer from her. So in order to put a check on his desire she specially pointed out to him Śakuntalā's dependence on her father's will, even in such comparatively innocent matters as religious duties. What then of such purely worldly affairs as a matrimonial alliance? That, Priyamvadā suggested, Śakuntalā could never enter into without the consent of her father. And as he was away, it was no use if Dusyanta made haste in the matter. It may be remembered that it was Priyamvadā who, out of the three, was more apprehensive of Kāśyapa's attitude towards the marriage. Compare 'तत इदानीमिमं वृत्तान्तं श्रुत्वा न जाने किं प्रतिपत्स्यत इति' (iv 0 14) It was therefore quite in keeping with her character to utter this careful warning. However in doing so, she left Dusyanta sufficient ground for hope. He was no doubt अनुस्रम वर and with Kāśyapa's consent he could have his desire fulfilled. This was her suggestion in the next sentence 1 26 4.-दु रैन अवाप्यते वसती दुरवापा difficult to obtain इयं प्रार्थना refers to his own prayer or longing for Śakuntalā, which always was present before his mind's eye. Note the change in the king's attitude, now that *all* his doubts were solved. He grew actually jubilant. When his तत्त्वान्वेष was over, he merely said that his desire was लब्धावकाश. Then he did not talk of actually obtaining (आप्) the object of his desire. What struck him then was merely the possibility of his gaining his object. That possibility now developed into almost certainty (न दुरवापा अत्यन्त सुलभेत्यर्थः । This is the force of the two negatives, न and दुर), when he knew that Śakuntalā was not already engaged. For he was sure Kāśyapa would find no better अनुस्रम वर than himself. This is the difference between ' लब्धावकाशो मे मनोरथः ' and ' न दुरवापा इयं खलु प्रार्थना ' Williams takes प्रार्थना to mean 'the prayer supposed to have been made by Kanva that he might find a suitable husband for his foster child' This is scarcely the meaning. There is no point in the king's remarking to himself that Kāśyapa can easily find a suitable husband for his daughter. Perhaps Williams' meaning would have been pertinent if the remark had been ' प्रकाशम् ' For it would then have suggested to the girls that he was the अनुस्रम वर about whom Kāśyapa was thinking. But as it stands Williams' explanation would not do.

Stanza 27 Construe — हृदय, आभिलाष नव, सपति सदेहनिर्णयो जान यदग्निम आशङ्कते तत्र इदं स्पर्शम रत्न [वर्तते] । (आर्यो)

अभिगाप is a longing of love Compare 'अभिगापमुदीरितेन्द्रिय स्मृत्यायामस्त्रोत् प्रतापति । अत्र तेन निगृह्य त्रिक्रियामभिदत्त कल्मेसदन्तभू ॥' Ku 4 41 सदेहाना निर्णय the solution of doubts The doubts of course refer to whether Śakuntala had already been betrothed or had already fixed her heart on somebody else They also include the uncertainty regarding Śakuntala's parentage under which also the king was labouring For we must remember this is Duśyanta's final pronouncement on the subject and he is here reviewing the whole course of his love निर्णय is that which leads (नय) one directly (निरु) to the desired object ; e definite knowledge about a thing सदेहनिर्णय would thus mean definite knowledge about a point which upto now was doubtful अग्निम्—This comparison speaks highly of the king's moral character If Śakuntala was a Brahmanī, or if she was already betrothed, she was to the king as inaccessible as fire He would never entertain a passion for such a person His case, however, is like that of a man who saw the glow of a jewel, mistook it for flames of fire and kept away from it But on closer examination he realised that it was merely a brilliant jewel which admitted of touch (स्पर्शम) (R)

1 27 1-ससोपमिन—Note the propriety of इव Śakuntala was not really angry She merely pretended anger 1 27 4-असदप्रलापिनीम् who is talking nonsense असद्वत् lit not well joined together or connected, hence incoherent, absurd, nonsensical प्रलाप again has the sense of incoherent talk Note that असदप्रलापिनी प्रियवदा निवेदयिष्यामि is a Sanskritism for प्रियवदाया असदप्रलाप निवेदयिष्यामि We get such constructions according to the maxim 'सविशेषो हि विधिविधौ विशेषमुपनमान्त नति विनये कोपे' 1 27 6-अहृत सत्कार यस्य to whom honour was not paid स्वच्छन्दत at your own (sweet) will, without any special reason Note that the one idea which troubles Anasūyā is that they have not offered due hospitality to the king Śakuntala was the formal hostess It was, therefore, most improper for her to depart in that way Her words are all suggestive and meant to bring to Śakuntala's notice the extreme impropriety of her conduct It is not proper to leave even an ordinary guest unlooked after Here was a distinguished guest Well! one may perhaps be obliged to depart on some important business But Śakuntalā was going at will How improper

her conduct therefore was¹ (R) 1 27 8—आ कथं गच्छति—Most editions do not read this sentence. We think it is necessary in order to indicate adequately to the audience the king's impatience. In its absence it would also be very difficult for the actor to follow the direction 'प्रहीतुमिच्छन्निश्यात्मगतम्' 1. 27 9—अहो वृत्ति. Oh! the activity or inclination of the mind of a lover is an exact reflection of physical movement. प्रतिबिम्बितं रूपम् अस्या सा प्रतिरूपा the exact reflection प्रतिरूपा एव प्रतिरूपिका । स्वार्थे क्त् । चेत्यया प्रतिरूपिका the exact reflection of physical movement. The idea is though a lover does not go through any physical activities, the mental operation he performs is as good as physical effort. This is due to the ardour of love in his mind and the intensity of his desire. The king explains this general statement by his own example. His desire to follow Sakuntalā was so intense that though he had not moved an inch from his place, he felt he had as it were gone and returned.

Stanza 28 Construe —[हि] मुनितनया सहसा अनुयास्यन्, विनयेन वारितप्रसर. [सन्], [अहं] स्थानाद् अनुब्रलन् अपि गत्वा प्रतिनिवृत्त इव । (आर्या)

मुनितनया has been specially used instead of एनाम्. It serves to show how thoughtless the king's action was. To follow a sage's daughter—a sage in whom there is 'गडं ब्रह्मात्मकं तेजः' 1. This was, indeed, very rash. The king realised it in time and checked himself. सहसा is really the instrumental of the Vedic सहस्, which means force or strength. In classical Sanskrit it is used as an indeclinable. Thus सहसा lit with force, forcibly, rashly, inconsiderately, suddenly. It is better to construe this with अनुयास्यन्. As soon as Sakuntalā started, the king was on the point of following her. This action was rash or inconsiderate. Hence सहसा अनुयास्यन् विनयेन (by decorum, good manners or gentlemanly conduct) may either be कर्तारि चृत्तिया or कर्णे चृत्तिया. Then dissolve वारितप्रसर as वारित प्रसर यस्व or येन respectively (whose movement or advance was stopped by decorum, or who stopped his advance with decorum). सहसा with वारितप्रसर also makes good sense. The king was about to follow the sage's daughter. But he realised the impropriety of his conduct and *at once* checked himself. This indicates his self-control and gentility. अनुब्रलन्पि though not moving.

1 28 1—निरुध्य having stopped. 1 28 3—सप्रभङ्गम् with the knitting of her eyebrow. This knitting had a world of meaning in it. Priyamvadā and the king understood it. प्रभङ्ग, no doubt, means a frown. But that meaning is not applicable here. There was no rea-

son for frowning Śakuntala was not really angry, nor did she really want to go वि निमित्तम् what (is) the cause (that I should not go) This is how these two words are to be explained. But they are more or less used adverbially for कस्मात् कारणत् what for? : 28 5—तु मे you owe me two waterings of trees. It appears the girls had made some arrangement among themselves by which each was to water a certain number of trees. Priyamvada had watered two trees for Śakuntala. Śakuntala thus owed to Priyamvada two waterings of trees. This debt could only be discharged by Śakuntala's watering two trees for Priyamvada. In ancient India the creditor had full power over the person of the debtor. He even could sell his debtor in open market to realise his debt. Priyamvada is here speaking with the air of such a relentless creditor. She would not let Śakuntala off unless she paid her debt of two waterings of trees. मे is dative, because the creditor in the case of धृ to owe is put in the dative case according to 'वारेक्ष्यमर्णं पा 1 4 35 (धारयते प्रयोगे) उक्तमर्णं उक्तस्य : e सप्रदानं स्यात् । मचाय धारयति मौक्ष हरि । मि की) Note that both the girls did not want Śakuntala to go. Anasuya is simple and appeals to Śakuntala on the ground of hospitality, which is due to guests and especially to a distinguished one. Priyamvada is lovingly wicked and naughtily refers to a debt of honour that Śakuntala owes to her. These little incidents should be noted as they are indicative of their respective characters. आत्मानं मोक्षयिष्यामि having freed or liberated yourself (from the debt) Priyamvada's speaking of Śakuntala's two waterings as a debt suggests that it is possible for Śakuntala to extricate herself from it by payment of money and prepares us for the king's next move : 28 8—भद्रे good or gentle lady! The epithet is significantly used. It contains an appeal to Priyamvada's goodness to let Śakuntala off त्वत्सचनान्देन—The force of एव is this. Śakuntala is completely (परि) tired or fatigued even with the action of watering trees. Therefore if, O Priyamvada, you were to insist on her doing the same work again well then, I know not what would happen to her!

Stanza 29 Construe—घटोत्सेपणात् [अभ्या] वाहू स्वस्तासौ अतिमानलोहित तले [च स्त], प्रनाशयिष्यामि आस अद्यापि स्तनत्रेषु चनयानि, वदने कर्णाभिरीपरोधि घर्मो मर्मो जालक वद्ध [वर्तने] कवे म्रिगिनि गति मूर्ध्नाथ पद्मस्तयमिना पर्याकुला [सन्ति] । (शतद्वैलविष्कीर्तित)

In this stanza the king gives his reasons why he thinks Śakuntala is fatigued घनोत्सेपणान् through the lifting of the pitcher. This had

a double effect on her arms. It made the shoulders (अस्ती) droop (क्षस्त from वस् वसते to sink or hang down), and rendered the palms (तल—लम्) exceedingly red (अतिमात्रं यथा तथा लोहितौ). These were the direct results of the घटोत्क्षेपण. Hence घटोत्क्षेपणात् occurs in the first line. विलम्ब of shoulders and लोहितत्व of palms are no doubt points of feminine beauty. But here the shoulders were *drooping* and the palms *excessively* red. This was due to some external cause viz घटोत्क्षेपण ध्वान् etc were not caused by घटोत्क्षेपण directly. They were due to वृक्षसेचन in general. Hence it is not good to construe घटोत्क्षेपणात् with all the lines. स्तनवेपथुम् tremor of the breasts प्रमाणाद् अधिक more than ordinary or normal. Fatigue made her breathe excessively, with the result that her breasts heaved वद्ध formed. This is far better than न's वस्न्, which would mean that the drops of perspiration had slipped down. In that case they would no longer be कर्ण रोधि. Besides वस्न् brings in an unnecessary repetition कर्णावतंसिकृन् शिरीषं कर्णशिरीषम्। मयमपद्रलेपी यमास । त रोद्धु बील यस्य which obstructs (the play of) Śirīṣā (placed as an ornament) on her ears. चर्मा जालकम् a cluster of drops (lit waters) of perspiration Śakuntalā was perspiring. The drops therefore made the flowers stick to her face and lose their play. This was the गेद्य बन्धे वसिति (the braid being loosened) is a locative absolute. एङ्ङन्नेन यमिता restrained or held together with one hand. Because the other was busy with the pitcher पर्णकुला scattered all round, disbevelled, disordered.

1 29 1-न ऋण विद्यने यस्या न्ना नाम free from the debt. Note that the King has now so far advanced in love that he does not rest satisfied with merely *expressing* his interest in Śakuntalā, but actually proceeds to do something in order to help her. उभे refers to Anasūyā and Priyamvadā नामयुता मुद्रा तस्या अक्षराणि the letter on the ring (engraved) with his name. Note the forest girls are able to read. So after all ancient Indian women were not quite so ignorant, as some of our social reformers would have us believe! Already the girls had a presentiment of Dusyanta's high character. The way in which he announced himself must have raised some suspicions in their mind. But now Dusyanta stood exposed. Their expectations had proved correct. All the same they were surprised and began to look at each other significantly. The King knew what they meant by thus staring at each other and made efforts to keep up his incognito. But as we know from Priyamvadā's next speech the girls were no longer to be deceived. 1 29 3-अल गृहीत्वा enough of

thinking us (to be) otherwise (than what we already have told you we are) Owing to this ring you seem to think that I am the king. But that is not correct. The ring no doubt belongs to the king, but it is a gift (प्रतिग्रह) from him to me, who am only his officer (राजपुत्रम्). Note that in his enthusiasm to save Sakuntalā the troubles of watering the trees again, Dusyanta hopelessly exposed himself. And when he knew his mistake by the way the two friends looked at each other, he made his last effort to keep his incognito by resorting to a blunt falsehood. He was caught unawares and had no time to devise any means of escaping from the awkward situation. The word, 'इति गच्छय' 'reveal a man who is confused and tries by long explanation to conceal his confusion and save his face. We think the whole situation is so natural—Dusyanta's unwittingly exposing himself and his resorting to a falsehood in confusion in spite of his previous scruples. Some editions do not read the words 'इति गच्छय'. According to them रत्न प्रतिग्रह is छिट. It means (1) a gift from the king viz myself to you, O Priyamvadā, (2) a gift from the king to me, who am his officer. (1) is meant for the king's conscience, while (2) is for the girl. This explanation appears good, inasmuch as it saves the king from the necessity of uttering a falsehood. But it does not satisfy us. We think it is more natural and human for the king to glide into this false statement at this juncture. Remember that after all this falsehood is not a sin and does not in any way, detract from his character. On the contrary his confusion, which would be clearly brought out if we included 'इति गच्छय' would make his character more interesting. Besides, the king has resorted to such a quibble once. There is no charm in doing the same again. Kālidāsa would not make him do so. Further, 'रत्न प्रतिग्रह' in the above double sense supposes the king was quite at ease and as though prepared for this eventuality, when he offered his ring. This supposition makes the whole situation lose all its charm. We therefore think that 'इति गच्छय' is better included. Some include the passage and yet make it double-meaning by explaining besides 'रत्न प्रतिग्रह' राजपुत्रम् also in two ways viz. (1) राजा च जमी पुत्राय तम् (कर्मधारय) the man who is the king, (2) रत्न पुत्र्य the king's officer. This of course is worse 1 29 7-तेन हि then indeed. If the ring be really a gift from the king to you, well then, it is not proper it should undergo separation from your finger. Priyamvadā's whole speech is cleverly worded and is somewhat ironical. She knows the man is the king and turns the tables

on him by using his false statement as a plausible excuse for not accepting the ring. Note that 'राज प्रतिग्रह' and 'नार्हति वियोगम्' are suggestive of future events. They show the ring would be a प्रतिग्रह by the king to Śakuntalā and that it were better if it had not left Dusyanta's finger. 1 29 8-आर्यस्य वचनेन-You are the king, we know. So your words 'अहमेनामृत्या करोमि' are law to us. Śakuntalā is therefore now free from her debt. 1 29 9-अनुकम्पिना compassionate, one who takes pity on you. The suggestion is. Remember the compassion is not purely altruistic. It is prompted by love. अनन्त म्हरजेन—Priyamvadā says this intentionally in order to indicate to the king that in spite of his explanation about the ring, she has divined the truth about him. The slight laughter (किञ्चिद्बिहस्य. She does not laugh loudly now, because she is in royal presence.), that precedes this speech, also significantly suggests to the king the same fact (R). गच्छं दानीम—You can go now, let me see. 1 29 11-यदि . विद्यामि—This shows what we already have observed before viz Śakuntalā did not really want to go. Śakuntalā is now so completely under the influence of love that she is no longer her own mistress in Dusyanta's presence. आत्मन् is objective genitive, thus used because the root ईङ् 'to be master of' and others such as भू with प्र, which have the same sense govern the genitive of the object, according to 'अधीगर्थदयेना कर्मणि' पा. 2 3 52. 1 29 12-का रोद्धव्यस्य वा (supply जनस्य) who are you for (people) to be sent away or detained; *i. e.* you have no authority to send away or detain anybody. Śakuntalā means to say that she would go away or stay exactly according to her will. It was no business of Priyamvadā to meddle with her. Of course she pretends to be perverse in order to justify her stay (R). Williams says that विमर्जितव्यस्य and रोद्धव्यस्य are examples of a peculiar Prākṛta idiom which in Sanskrit would be equal to विमर्जनाय and रोदनाय. 1 29 13-किं नु—So far the king had all his doubts cleared as far as external matters were concerned. He knew she was capable of being a Ksatriya's wife and that she was not engaged. He also felt sure that he was an eminently anurūpa vara for her. So there was no possibility of her father's objection too. But the most important thing was whether she loved him. That was the question which now troubled him. He had given ample evidence of his own love for her and he now wanted to know whether she reciprocated his passion. He hesitated only for a short time and then rightly concluded that his suit (प्रायश्न) had found scope in her heart (R).

Compare 'लब्धावकाशा म मनोरथ (1 25 2) It does not look quite so Kalidasian to use the expression 'लब्धावकाश' over again. It would have been better if the poet had used some other expression.

Stanza 30 Construe—यद्यपि [इय] मद्बचोभि वाच न मिश्रयति, [तथापि] मयि भायमाणे कर्णम् अभिमुख ददाति । मदाननसमुखीना न तिष्ठति [इति] कामम्, अस्या दृष्टिस्तु भूयिष्ठमन्यविषया न वतने । (वमन्तदिलला)

The king explains in this stanza his reasons for arriving at the conclusion that Śakuntala reciprocated his love. Lines 1 and 3 represent imaginary objections, which are removed by lines 2 and 4. And the ultimate result is favourable. That she did not mingle speech with his, & did not hold conversation with him was not quite so encouraging. But then she attentively directed her ear towards him when he spoke. This was indicative of her regard for him. Further, the king admitted (कामम्) she did not stand with her face turned fully towards his, which was not so hopeful but, then, again, her eye for the most part : & for a long time (भूयिष्ठम् adv) did not remain engaged with any other object : & she looked at him frequently, but did not continue her gaze for any length of time. This was again distinctly suggestive of her love. The stanza is a beautiful example of the way in which the proverbially coy Hindu girls manifest their love. अभिमुखम् & with one's face turned towards, hence metaphorically, attentive. When we want to pay attention to anything, we turn our face towards it. अभिमुख कर्णम् (attentive ear) is an instance of what may be regarded transferred epithet. The person who lends the ear is attentive, not the ear. सम सर्वे मुख ममुखम् । मनेस्य मुखम् दर्शना (दर्शयति अयो) समुखीना who presents a full view of her face. मदाननस्य मनुष्याना. The grammatical meaning of समुखीना is pertinent here. True she did not look at him full in the face, yet in a slanting fashion she eyed him now and again. समुखीन is formed by the addition of the *taddhita* affix ख (ईन) according to ' यथामुखसमुखस्य दर्शनं न । ' पा 5 2 6 (मुखस्य मत्सं यथामुख प्रतिविम्बम् । निपातनात् सादृश्येऽव्ययीभावात् मम सर्वे मुखं समुखम् । सपञ्चदस्यान्तलोपो निपात्यते । यथामुख दर्शनो यथामुखीन । सर्वस्य मुखस्य दर्शनं—सहस्रीन । नि कौ) अन्य विषयो यस्या सा having another object for its province, & c. directed towards another object.

1 30 1-तपोवनस्य सत्त्वानि तेषा रक्षा तस्यै for the protection of animals in the penance-grove. प्रत्यासन has approached, is near. 1 30 2-किल it is reported, we hear. मृगयया विहगति अमौ मृगयाविहारी who amuses (himself) with the chase.

Stanza 31 Construe — तथा हि तुरगाणुरहत परिणतारुणप्रकाश रेणु शलभस-
मूह इव विटपविपक्तजलाद्रिवल्कलेषु आध्रमद्रमेषु पतति । (पुष्पिताम्ना)

The speaker in this stanza gives his reasons why he thinks Dusyanta is near. A huge amount of dust was raised and it was by the hoofs of horses, who were running about here and there in pursuit of the game. The dust was actually invading the hermitage, which meant that the hunting party was hard by (R) तुरगाणां घुरे हत struck (and hence tossed up or raised) by the hoofs of horses परिणत य अरुणं (the ripe or mature twilight i. e. the evening twilight, or the mature viz setting sun) तस्य प्रकाश (lustre) इव प्रकाश यस्य having the colour of the evening twilight शलभसमूह a swarm of locusts The locusts no doubt are red in colour and can appropriately be called परिणता प्रकाश But how can the dust be said to be so? Perhaps the soil was red and the dust raised therefrom also possessed the same colour It is possible to take परि प्रकाश as a śūsta adjective and explain it in the case of रेणु as 'परिणतारुणे परिणतारुणेन वा प्रकाश shining in or with the (glow of the) evening twilight' This would suggest the time was the evening But indications in the Act show that it was about mid day The comparison of the huge cloud of dust with a flight of locusts is very happy It will be appreciated by those who have seen in what thick crowds locusts settle upon trees विटप-पम् boughs, branches or the foliage of a tree ' विटप पल्लवे पिगे विस्तारे स्तम्बशाखयो ' विश्व विटपेषु विपक्तानि जलाद्रानि कफलानि येषाम् having bark-garments, wet with water, attached to or suspended from their branches After their morning ablution sages had hung their bark-garments on the trees for drying The suggestion is that the dust was actually spoiling those washed garments.

Stanza 32 Construe — तीव्राघातप्रतिहततदृक्स्थन्वल्लङ्घनम् , पादाकृष्टप्र-
तिवलयसङ्घसञ्जातपाशः, भिन्नसारङ्गयूथं न तपस्य मूर्ते विन्न इव, स्थन्दनालोकभीति
[सन्] गज वमरिर्ण्यं प्रविशति । (मन्दात्रान्ता)

तीव्राघातमी आघातश्च (a violent blow) नेन प्रतिहतः (struck) तादृगश्चासी नद्व
तस्य स्थन्व (the trunk) तस्मिन् लङ्घ (fixed, stuck or lodged) एक दन्त यस्य
The elephant was frightened at the sight of the chariot (स्थन्दनस्य
आलोकः तस्माच्चीत) and was madly running for his life On the way
he encountered a tree the trunk of which he violently struck back
with one of his tusks, which got entangled in it and which owing
to his fright he had no time to think of extricating. Another way
is to split this into two compounds viz तीव्रा तरु and स्थन्व दन्त .

The first means that a tree was struck back & e uprooted or felled by the elephant on the ground, while the second signifies that the elephant, like the deer described at the beginning of this Act, was while running looking back at the chariot to see how far it had arrived, with the result that one of his tusks came in close contact with (स्र्ज) his own shoulder. We prefer the first explanation. There is no reason to believe that the elephant was being pursued by a chariot. The king's chariot had already come to a stop. And it is not good to imagine that any of his followers were driving in chariots. पादौ आकृष्टा dragged along or with his feet तादृश्यश्च तां वनयश्च तामा वल्यानि the coils of creepers dragged etc तेषाम् आमङ्गलं clinging तेन सजान पादा (tether) यस्य. The elephant was running in hot haste. He trampled on creepers which clung to his feet and created for them a kind of tether. भिन्न मारङ्गाणां यूय येन. The herd of deer was naturally scared away or scattered at the sight of this elephant. दूर्गं possessed of a body, corporeal. Note that विन्न is masculine तपन - The elephant was already working havoc among trees, creepers and the deer. It was possible he would rush at the hermitage and demolish it. He is therefore rightly called a corporeal obstacle to penance. The speaker calls upon the ascetics to be present, ready to protect the penance-grove. धर्मस्य धर्मार्थे धर्ममाद्यन वा अरण्य धर्मारण्यम्

1 32 2- सैनिसा - Most editions read पौरा here, which is bad. There was no likelihood of citizens coming over here in quest of the king (अस्मान् अन्विष्यन्ति ते अस्मदन्वेषिणः) . On the contrary, the king having wandered away far from his army in pursuit of the deer (' दूरममुना सारङ्गेण वयमाकृष्टा '), his soldiers naturally became anxious regarding his whereabouts and began to search for him. Thus सैनिसा is the only correct reading here. Yet this point does not appear to have struck anybody. उपरुष्यन्ति are disturbing. 1. 32 5- आरण्यकवृत्तान्तेन (अरण्यस्य दस्ती आरण्यकः, तस्य वृत्तान्तं वार्ता व्यतिकरतेन) by this report or incident of the wild elephant अरण्य has the *taddhita* affix वृत् (अरु) added to it in the sense, among others, of an elephant according to the वार्तिक ' पश्यन्त्यायन्यायविहारमनुपहृष्टिपिबिति वाच्यम् ' (आरण्यकं पश्या, अध्यायन्यायः, विहारः, मनुष्यः, हस्ती वा। मि वौ) . The word would also mean 'report or account of the forester viz the person who raised this cry of alarm,' for according to the same Vārtika आरण्यकं can be had in the sense of 'a forester' also. But Williams' 'By this forest incident' would not do, as आरण्यक does not mean a forest पर्युत्तरा greatly uneasy or disturbed. 1 32 7- समग्रमम्-The confusion comes out of

the unexpected and unwelcome proposal of the girls to depart for the hermitage. The king had hoped to be able to pass still more time in their company, though he too was desirous of going and arranging for the avoidance of disturbance to the forest at the hands of his soldiers. 1. 32 11—अर्मभाविन् (not properly rendered) अतिथिमन्कार यामि ता. They had neglected their duty of according due hospitality to their guest, the king. They therefore felt ashamed to request him for an interview again. The reading सकारम् signifies the same idea, but the one adopted in the text brings out more prominently the idea of the girls' dereliction of duty and is therefore better. प्रेषण निमित्त यस्मिन् कर्मणि यथा तथा in a way in which the motive is to see. This is an adverb. 1. 32 13—पुस्तुत—honoured. 1. 32 16—अभिनव य कुज तस्य सूचि तया by the point of a young Kuśa blade. In परिधत्तम् (pierced deep) and परिलत्तम् (stuck fast), परि has an intensive force. The foot was pricked deep and the garment was stuck fast. It would therefore require some time before she could be ready for starting. 1. 32 18—सव्याज्ज विलम्ब tarrying or delaying under pretexts. Some editions do not read this speech of Śakuntalā. We think it is necessary. Specific reference to this incident is made by the king in 11. 12. Besides a similar use is employed by Urvaśī towards the end of Act 1 in the Vikramorvaśīyam. This raises strong presumption that the present passage is genuine. Note that Śakuntalā addressed this speech to the simple Anasūyā Priyamvadā not merely would have seen through the whole vyāja, but would actually have made fun of Śakuntalā for using it. 1. 32 19—मन्दम् औत्सुक्ये यस्य whose eagerness is dulled, who is not very keen. नगरगमन प्रति-प्रति is a कर्मप्रवचनीय governing the accusative आनुयात्रिकान् नमेत्य having joined my followers अनुयात्रा (पथद् गमन) अस्ति येषां ते आनुयात्रिका (अनुयात्रा + टन्. 1. e डक) तपो वेश्यामि I (shall) encamp (them) not far from the penance-grove. 1. 32 20—शुक्ललसङ्घी (मम मानन) व्यापार. तस्मिन् from occupying (myself) with Śakuntalā.

Stanza 33 Construe—शरीरं पुर गच्छति, अमन्थितं चेत, प्रतिवातं नीयमानस्य केनो चीनाशुक्लनिव, पथद् वावलि । (आर्या)

The king here points out the contrast between the activity of his body and mind. Note that while the body is merely moving (गच्छति), the mind is running (धावति). When a banner is carried against the wind (प्रतिवातम्), its body too viz the pole moves slowly, while the fine China-cloth runs in an opposite direction अमन्थितम्

unsteady This is also applicable to चीनाञ्जम्, which too flutters in the wind. अमस्तुतम् means unfamiliar In this case supply इत् after it-अमस्तुतम् (इव) चेत् पश्चात् धायति the mind runs backwards as though it is not familiar with the body असस्थितम्, however, is better. चीनभद्रम् अञ्जम् cloth (manufactured) in China This of course is silk. China silk was famous in ancient days Note Ku 73, Māl 6 5 ; Amaru 75 In a stanza of Bhāraṇī the words वेतु, असस्थित and चीनाञ्जम् occur which perhaps shows that he had this stanza before him and that असस्थित is the older reading Note 'स्वकेतुभिः पाण्डुरनीलपाटले समगता सरयुस्तु प्रभाभिः । असंस्थितामाद्रधिरे विभावनोविचित्रचीनाञ्जुच्छास्ता त्विप ' Ku. 16 58 । 33 1—निष्क्रान्ता सर्वे—Note that the only character on the stage is Dusyanta So we expect the stage-direction to be merely निष्क्रान्त , as at the end of Act III But निष्क्रान्ता सर्वे would appear to be a stereotyped stage direction, sometimes used even when the characters to leave the stage are not बहु or more than two Vide end of Acts II and V, where though the characters on the stage are only two—the direction निष्क्रान्ता सर्वे occurs

This very first Act amply reveals Kābdāsa's art of constructing the play and his skill of presenting the characters The main interest of course centres round the progress of love between Dusyanta and Śakuntalā, the successive stages in the development of which deserve to be noted The cleverness with which the poet manages to keep Kanva out at this time has already been noticed By doing this he achieves a double purpose He leaves the lovers free to pursue their love-affair and very ingeniously suggests that all is not well in Śakuntalā's destiny The course of her love is not likely to run smooth This is the impression which the reader gets from this incident The picture of Śakuntalā, brought and bred up in a forest and now for the first time agitated by a hitherto unfamiliar emotion, which is only partially revealed owing to her maiden bashfulness, is truly beautiful The confidential talks of the girls and the innocent jokes they indulge in are so charming, life-like and natural that they abundantly demonstrate the king's wisdom in deciding to hear them at their ease The descriptions of the flying deer and the running horses, of the ascetics to whom even the animals are as their kinsmen and of the hermitage and its surroundings, transport one for a moment to those romantic scenes of innocent forest life, which must needs prove fascinating to a man passing his days in the tumult and confusion of this work-a-day world They also reveal the poet's minute powers of observation

Kālidāsa's skill is specially visible in the way in which he introduces his characters. The entrance of the hermits to save the stag, the opportunity they take to invite the king to visit their hermitage, the king's entrance therein and his announcement of himself at a critical juncture and even the cry of an ascetic behind the scenes, when it appears that the conference between the girls and the king is about to close, as its object is achieved, but the reader wonders how it will—all these are so cleverly managed that not even a fastidious critic can detect any fault in the poet's art.

Kālidāsa's great peculiarity, which distinguishes him from other dramatists and even from the author of the *Mālatīmādhava*, is the skill with which he succeeds in endowing each of his characters with a distinct personality. We have dealt with this point in more detail in our Introduction. Thus we already see in this Act that the characters of the two friends are sufficiently individualised. While the one is serene and grave, the other is vivacious and gay. While the one has her eye turned towards the serious aspect of life, the other is inclined to take things easily and in a jolly manner. We here only want to point out that this peculiarity of Kālidāsa should be observed in studying the various speeches that his characters utter. For, it is really these that show what stuff they are made of.

ACT II

[King Dusyanta encamps his followers not far from the hermitage, as we learn from his speech towards the end of Act 1. His boon-companion, the Vidūsaka, has accompanied him on this hunting expedition. The next morning finds him dead-tired with the hunt and the second Act begins with his entrance in this condition. In his usual humorous fashion the Vidūsaka gives a vivid description of the miseries he experiences as a member of the king's hunting party and is anxious to return to the capital. A fresh obstacle has come in the way of the fulfilment of his desire, he informs us. The king has seen the sage's daughter Sakuntalā, and now does not even talk of returning to the capital. He has passed the last night in thinking of Śakuntalā alone. Under these circumstances the Vidūsaka hits on the plan of pretending to have received bodily injuries with a view to induce the king to stop the chase even for a day.

The king now makes his entrance on the stage. He is deeply in love with Śakuntalā and is by no means anxious to continue the chase. The Vidūsaka's entreaty to desist from the sport is to him, therefore-

eminently welcome and he accordingly issues instructions to his general to make arrangements for discontinuing the hunt. The king now discloses his passion to the Vidūśaka and wants some excuse for visiting the hermitage again. At this juncture two hermit youths arrive and, reporting to the king that the absence of the Master sage Kanva has exposed their sacrifices to obstacles from evil spirits, request him to remain in the hermitage for a few nights with his charioteer to afford them protection. The king accedes to their request with alacrity, but immediately afterwards receives a summons from the queen-mother to be present in the capital on the fourth day following. Not knowing how to perform these two biddings at once, he decides to send the Vidūśaka to the capital as his representative and to remain himself in the hermitage. Fearing that the Vidūśaka may disclose his love for Śakuntala to his harem, he assures him that he really has no passion for Śakuntala and that what he spoke was merely in joke with no truth in it at all. The simple Brahmana of course believes him.]

११ ० १—विपण (p p from वि+ण् विप्रीदति) dejected, cast down विद्वान् (विशेषेण दृश्यति सर्वान् अगौ who censures or finds fault with all in his own peculiar fashion, the Jester) is the नर्मसुहृत् or boon-companion, the confidant in love-affairs, of the hero in Sanskrit dramas. He is one of the few characters that excite laughter and serve to develop हार्ससः Brāhmana by caste he prides himself on being quite innocent of any Brahmanical qualities. He excites laughter by his gluttony, quaint dress and deformed features. He indulges in nonsensical talks and seems to take pleasure in exhibiting his foolishness. For definitions vide Appendix A. ११ ० १७—दिष्टम् that which is ordained, destiny. Here of course the context shows it means evil destiny. 'देव दिष्ट भागधेय भाग्यं श्री नियतिर्विधि ।' अमरः. Some translate the Prākṛt दिष्टम् दृष्टम्. It would mean (1) Oh! Have you seen (my miseries)? Something like 'अहो पाहिस्तीत वा (आमची स्थिति) ?' Or have you seen (how tired I am)? The next sentence is the object of दृष्टम् in this case. Both these ways are not good, as दृष्टम् in these senses implies an appeal to the audience, which, according to dramatic convention, should be ignored by the characters. (2) Oh! (My) visible (evil destiny); e its visible effects, as opposed to अदृष्ट which means destiny which cannot be seen. This is bad. For though adṛṣṭa means destiny, because it cannot be seen, dṛṣṭa is never known to possess the sense of visible destiny. In fact there is no such thing as visible

and invisible destiny, destiny being always invisible and hence called *adrsta*. Similarly, the effects of destiny are always visible and hence the distinction between visible and invisible effects of destiny is unwarranted. There is a third reading *दृष्टम्* (greatly), which is an adverb and is to be construed with *निर्विण्ण* in the following sentence *मृगया वीलं यस्य मृगया शील्यति असौ वा one who is addicted to chase मृग्यन्ते पत्रकोऽन्याम् इति मृगया*, formed according to the *Vārtika* 'परिचर्यापरिमर्यामृगयाटाट्यानामुत्स-यानम्' *व्यस्यभावेन* owing to the companionship, or friendship. The king's friendship ordinarily ought to be a source of happiness. But, oh, my evil destiny! It has caused me an amount of troubles. 11 0 18—*वराह* a boar *जादूल* a tiger. *अह्ण मध्यम् मन्वाहः* mid-day *पादपाना छाया पादपच्छायम्*, because *छाया* at the end of a *Tatpuruṣa* compound becomes necessarily neuter when the objects that cast the shade are many, according to '*छाया बहुवच्ये*' explained before (p 249) *श्रीष्णेण विरलं* (scanty) *पादपच्छायं यामु*. Trees drop their leaves at the beginning of the summer and do not regain their full foliage till the season is well-nigh out. Hence the shade in summer is poor (R) 11 0 19 *राजि-जी* a line or row *आहिण्यते* (it is wandered) is an impersonal construction, *हिण्ङ् हिण्डने* (to roam over) being regarded as an intransitive root. The reading *आहिण्यते अटवीतो अटवी* makes a regular passive construction. In both cases *अस्माभि* should be supplied as the subject. *अटवीतोऽटवीम्* from forest to forest *पत्राणां नकरं, तेन कपायाणि* astringent, owing to the mixture of leaves *कटुष्णानि lukewarm गिरिनदी* a mountain stream. We have seen the trees shed their leaves in summer. These fell in brooks of the mountain and gave to the waters thereof an astringent taste. These waters were further lukewarm owing to the heat of the season. Most editions read *कटुकानि* for *कटुष्णानि*, which is bad. *कटुक* means pungent. There is no reason why waters became pungent. Besides *कटुष्णानि* so felicitously describes the waters of these mountain streams in summer and is so true to nature. 11 0 20—*न नियता* (settled, fixed) *वेला यस्मिन् कर्मणि यथा तथा* at irregular hours *श्ल्यन्* is *गन्धे सन्कृतम्* prepared or roasted on spits, according to '*श्लेन्वाद्यत्*' पा 4 2 17 (अर्णोऽपवाद । श्ले सस्त्रतं श्ल्य मासम् । उक्तं पात्रविशेष । तस्या यस्त्रुतम् श्ल्यम् । सि का) *श्ल्यं च तन्मासं च, तेन भूयिष्ठं* abounding in or mostly consisting of flesh, roasted on spits. Also vide note on *अभिहृत्भूयिष्ठं* p 206 supra. The *Prārti* *अण्डी* does not possess an exactly corresponding form in Sanskrit. So it is translated by *भुज्यते*. It is perhaps allied to the Sanskrit root *अद्* *अनि* to eat, whose past passive participle *अन्न* corres-

ponds to the Prakṛta अन्न (Marath अन्न food) Note that Brahmana as he was the Vidusaka had no objection to eat flesh This is andative of the antiquity of the play In the Mṛcchakatika too the Vidusaka expresses his longing to have an invitation to dinner in Vasantasena's palace where among other articles meat was being prepared In fact Brahmanas it appears freely partook of flesh in ancient days तुरगानुधावनम् ऋषिणा गधय यस्य whose joints are bruised or dislocated by तुरगानुधावन which may be explained in four ways (1) तुरगस्य (राज इयथ) अनु धावनम् running after the (king's) horse (to keep him company) This was of course afoot () तुरगेण (राज) अनु धावनम् galloping on horse back after (the king wherever he went) (3) तुरगस्य (मनेयर्थे । आप्तस्य) अनु धावनम् my horse's pursuit of the game (4) तुरगेण (आप्तस्य) अनु धावनम् (my) running after : e pursuing (the game) on horseback (1) is bad for though servants must have run after the king's horse it is not proper to suppose that the Vidusaka also did the same (2) would do but it does not appear to be supported by what the Vidusaka says later on For in requesting the king to desist from the game, he speaks of his limbs as आप्तसमुत्सारणैः सन्तोषनमविनयानाम् (3) and (4) practically mean the same thing and are consistent with his above statement made later on (4) however is to be preferred as it gives more importance to the Vidusaka by making him the agent of the act on of anudhavana ५०२१—रात्री नास्ति even at night I cannot enjoy sleep to my heart's content or as much as I desire (निगमम्) निगमम् may be explained as either निगमं कामं यस्मिन् ऋणि यथा तथा (in such a way as to lose all desire for it afterwards) or निगमं कामम् exactly at my will or as I wished महति प्रयूये even at the earliest dawn प्रयूप is derived as प्रयूपति रुति कामुकान् because the dawn is unwelcome to lovers as it puts an end to their enjoyments प्रणपोऽमुग कचमुप प्रयूपमी अपि । प्रभात च अमर दास्या पुत्रे by the whore sons This is a genitive aluk compound and a term of abuse The hunters were not actually the sons of whores दासीपुत्रे is also available in the same sense For the genitive retains its termination optionally when it is followed by पुत्र and reproach is meant according to पुत्रस्यतरस्याम् पा ६३२२ (पत्या पुत्रे परे दुग्धा निन्यायाम् । दास्या पुत्र दासीपुत्र । निदायां किम् । प्रादणीपुत्र । मि नौ) But when the sense is the son of a regular whore दासापुत्र alone is available. Compare the Marath राडलर as a term of reproach गुना गण श्रमण म विद्यते यदा ते वृगणिन । वृगणिनश्चे लुचनफाश्च hunters who are accompanied by a number of dogs व्यापौ मृगवरातीवो मृगयुद्धेऽपि स । अमर वनम्य ग्रहण तस्य मोलाहल तेन with the dñ of

surrounding the forest. The Vidūśaka's lot at night too was miserable. His joints were dislocated and they ached. This allowed him no quiet sleep. But towards the close of the night when he slept a little, he was rudely disturbed by the yells of hunters and the barking of dogs that accompanied them, as they surrounded the forest with a view to start the game. Note that in his woeful tale the Vidūśaka deals in order with विहार, पान, भोजन and जयन, in none of which his lot is happy, as one would expect it to be, owing to his association with the king. The king's friendship has thus had an evil effect on him. Note that the form श्वगणि is objectionable. It violates the grammatical rule which says that no affix showing possession should be added to a Karmadhāraya (which term here stands for all compounds except the Bahuvrīhi) ('कर्मधारयस्य बहुव्रीहि-त्समासोपलक्षरम्'), if its sense could be had by the use of a Bahuvrīhi. 'न कर्मधारयान्मन्वर्थायो बहुव्रीहिश्चेत्तदर्थप्रतिपत्तिः' Here we could have had the same sense if we had श्वना गण येषां ते श्वगणा । श्वगणाश्च ते लुचकाश्च श्वगणलुचकाः. The possessive इन् is therefore unnecessary. But this rule is not strictly followed by poets. Vide Me 11, R 4 47. Grammarians also do not consider this rule to be inviolable, as Patañjali uses the form 'अह्वन्वत्' in his Mahābhāṣya. For श्वगणलुचकैः most editions read अकुनिलुचकैः, the Madras edition alone, which has given us a few of our best readings, reading as we do अकुञ्चकैः means by the bird-catchers or fowlers 'शङ्कानि पुमि विहगे' मेदिनी. अकुनितु लुचकाः those that are greedy after birds. ते एव अकुनिलुचकाः । स्वायं क. Or अकुनीना लुचकाः hunters of birds. This reading is bad. What have the fowlers to do with surrounding the forest? Surely, birds cannot be caught in this way. For, they will fly in the sky. Birds are usually caught by hunters by going up the trees and surprising them in their nests. Compare what the Śabara does in the Kādambarī. Similarly, the kolāhala created is suicidal to the fowlers, as they would thereby merely defeat their purpose by rousing the birds, who would simply fly up in the sky. On the contrary, in order to surround the forest and start the game, dogs are necessary and are generally taken with them by the hunters. But these points do not seem to have struck any of our predecessors, who have all read अकुनिलुचकैः and explained it as 'by the bird-catchers' without any further thought. That श्वगणिलुचकैः is the genuine reading is independently corroborated by Kalidāsa's use of the loose form श्वगणि in a similar context. Vide 'श्वगणिवगुरिर्कं प्रथमस्थित व्यपगतानलदस्यु विवेन न । स्थिरानुरदनधुमि निपानवन्मृगवयोगववोपचित यनम् ॥' R 9 53, where, be it noted, that

शुगणित्वागुरिरे is exactly equal to शुगणित्वागुरे of this passage. Besides our reading is supported by many southern Mss. It would further appear that the fact that hunters were accompanied by a group of dogs in their wanderings in forests is as well known and an identical expression was used to convey the phenomenon. Note 'लुब्धकैः श्वगणित्वागुरे' अपभ्रंशस्तनयाश्रवावाचयमय चन्द्रक्षय शिच्यार्थं मृगारण्य गच्छन् कौण्डिन्ये अर्धशास्त्र प्रकरण 18 also 'लुब्धकश्वगणित्वागुरे' Ibid प्रकरण 52-53. These facts make it quite certain that the original reading is श्वगणित्वागुरे. It is easy to conceive how scribes must have changed श्वगणि (श्वगणि) into सशणि (शत्रुनि), for अ and उ would appear very similar in Mss written by not too careful scribes. Such variants are not uncommon. 11 0 22—एतावतापि even with this much is the troubles I am experiencing with regard to विहार etc. All these would end if I went to the capital. But that could not be. The reason is stated below (R) पाप्य trouble निक्रामति goes out, ceases. 11 0 23—गणस्यो मृत्त a pimple has grown on a boil; i. e. there is another evil to add to the first. This is a proverbial phrase to express the sense of the English 'to add misery to misfortune'. Compare 'स्यमपरो गण्डस्योपरि स्फाट' Mu. 1 p 258 सुष्ठु खलु त्व महिलालम्पणे यतो या मा त्वया नमंदा नलोत्तीर्णा दृष्टा कुवलयमाला नाम, यावत्तत्र तं चिदिदमु सदयामि ताव देवाः प्ररो गण्डस्यापरि पिण्डम् सञ्जत ।' विद्वानलम्बिना । p 16. The reading पिण्डक is better than पिण्डा or पिण्ड as it jingles well with गणस्य इति yesterday अस्मात् अस्मान्नेषु while we were left behind अवहीन is from अव + ह्य अहानि to abandon. 11 0 24—मम अनन्यतया शकुन्तला दर्शिता was exposed or presented to (his) view by my cursedness or ill luck. Note अनन्यतया शकुन्तला दर्शयति Active अनन्यतया शकुन्तला दर्शिता Passive. The Vidusaka means to say that it was really his misfortune that the King chanced to see Śakuntala. For he now does not think of returning to the capital and consequently his (i. e. the Vidusaka's) trouble will not cease. 11 0 25—कथमपि न श्रति (does not even speak or make mention, of) is more emphatic than मन कथमपि न श्रति (does not on any account make up his mind for) and is therefore to be preferred. अयापि आसीत् the dawn broke upon his eyes while he was thinking of that very (damsel) even up to now. Construe अयापि with चित्तयन्. It means 'even up to now, even yet'. Compare 'अयापि स्तनत्रेप्यु जनयति' supra 1. 29. By अयापि the Vidusaka refers to the near past. He means to say 'Even up to a short while ago when I left him for the performance of his usual morning duties he was thinking of that very damsel. It appears the King and the Vidusaka slept together if not

in one chamber, at least near each other. And the king had told him the previous night about his visit to the hermitage and his sight of Śakuntalā. When the Vidūsaka was awakened from his disturbed sleep towards the close of the night, he found that the king was wide awake, not having slept even a wink, and was thinking of Śakuntalā alone. This is what the Vidūsaka is lamenting, for it means the king is attracted by the hermit girl and the prospect of returning to the capital is by no means near. अक्षणे प्रसातमासीत् shows the eyes were wide open when it dawned and the man had no time to notice the phenomenon, being deeply engaged in his contemplation. अद्यापि is generally construed with अक्षणे आसीत् (even to day the dawn broke etc.) This means the same thing was happening for a few days previously and 'even today' it so happened. But we know this could not be correct, as it was only the day before ('ह्य किञ्च अस्मात्' etc.) that the king had seen Śakuntalā and that this was the first night after the occurrence. So this construction and explanation of अद्यापि have to be rejected. 11 0 26--*ज्ञा गति* what help or recourse? I must hear my misfortunes as best as I can. कृतानि आचारप्राप्तानि परिकर्माणि येन who has performed the customary decorations परिकर्म is the usual decoration of the body such as a bath, toilet etc. "परिकर्माङ्गमस्कार" अमर. 'परि मन्त्रवर्जनादीं क्रिया परिदर्म स्नानोद्वर्जनादि । 'प्रतिकर्म' इति क्वचित् पाठ । 'व्या सु । Thus कृताचारप्रतिकर्माणम् means the same thing. Another way is कृतः आचार. (customary duties such as bath etc.) परिकर्म च (decoration such as, toilet, dress, etc.) येन आचारपरिक्रम means the round or routine of usual customary duties (आचाराणा परिक्रम). The ultimate meaning is the same पश्यामि—This shows that after getting up from their sleep the king and the Vidūsaka had parted, each going to a different quarter for the performance of his usual morning duties वाणा अन्वन्ते अनेन इति वाणायनम् a bow, because arrows are discharged with it. Other derivations are वाणानाम् आसनम् or वाणा अस्यन्ति अस्मान् from which (archers) discharge arrows यवनीभिः—The meaning of the term Yavana is doubtful. It was applied to various people such as the Ionians (Asiatic Greeks), the Greeks, the ancient Persians and Arabians and generally to all those tribes that did not fall within the Āryan fold. According to Manu the Yavanas were originally Kṣatriyas, who along with other similar tribes, degenerated into Sūdras owing to the loss of the peculiarly Āryan purificatory rites (samskāras) and the absence of contact with the Brāhmanas. Note—'जनैस्तु क्रियालोपादिमा. क्षत्रियजातयः । वृषलब्धं गता लोके ब्राह्मणवर्जनेन च ॥ 43

पौष्ट्रमश्वोदशवित्रा मम्बोवा ययना शस । पारदापह्ववाश्रीना किरता दरदा खदा ॥44'
 Ms 10 Wilson says that by Yavanis Tartarian or Bactrian women may be intended Rajendralal Mitra is of opinion that the word Yavana is used to signify the border tribes to the north west of India Nandargikar contends that the theory which restricts the word Yavana to the Greeks rests on mere surmises and that Kalidasa applies the word unmistakably to the ancient Persians At any rate the Yavanis of the present passage appear to be the king's sylvan attendants, who were far from being civilised and who probably belonged to some wild tribes Their business was to act as the bearers of the king's bow and arrows वनजनि पुष्पाणि (नयमपदलोपी नमाम) तेषां माला ता धारयन्तीति those that wear garlands of wild flowers The putting on of the garlands of wild flowers was an indication of their hunting dress (nigayavesa), of which the king speaks later on 11 0 28—अङ्ग इव as though crippled owing to the breaking of limbs दिग्ना क्ल यस्य one who has lost this digit, deficient The metaphor is taken from the waning of the moon. 11 0 29—नाम possibly 11 0 30—यथानिर्दिष्ट (as described by the Vidusaka) परिवार (attendants retinue) यस्य

Stanza 1 Construe—प्रिया न सुलभा [शक्ति] नामम् । मन्त्रु तद्रावदर्शनाश्रयसि [वनेने] । मनसिने अकृतापेक्षि उभयप्रार्थना रतिं वृत्ते । (आर्या)

रामम् signifies admission even against one's desire 'अरामानुमनौ नामम्' अमर, 'राम रामाभ्यनुयो' त्रिशाब्दोप The king does not much like to think that his beloved is not sulabha न सुलभा because there were obstacles in the way such as the consent of her father who was away Yet the king had strong reason to hope तस्या माय तस्य दर्शनं तेन आश्रयितुं शीघ्रं यस्य which takes comfort by the observation of her feelings True it was not so easy to obtain her Yet as she had plainly exhibited her passion for the king, his mind naturally felt comforted at the thought that she reciprocated his love For, he believed that under those circumstances her father would not withhold his consent for their union Well, but, is not this period of suspense really irksome? No, says the king For, when there is affection on both sides and both long for each other's company (उभयप्रार्थना—mutual solicitation), the period that precedes the actual fulfilment of their desires i. e. their union gives them enjoyment i. e. creates pleasure or is happy The idea is somewhat analogous to the English saying viz the period of courtship is happier than even married life अकृता मनसिने even when Love has not his object fulfilled The object of Love is of course to bring about the union of the lovers In

the Mālavikāgnimitra Kālidāsa shows himself to be a very strong supporter of love marriages. There he expresses the idea that it is better that two persons who equally love each other should die without their love being consummated by a formal marriage, than that two persons who do not reciprocate their love be married. Compare 'अनातुरोत्कण्ठितयोः प्रमिश्रता समागमेनापि रतिर्न ना प्रति । परस्परप्राप्तिनिराशयोर्वै शरीरनाशोऽपि समानुरागयोः ' in 15. Another way of construing the stanza is कामं प्रिया (Śakuntalā is) exceedingly (कामम् = अत्यर्थम्) dear to me. Well, if so, why not clasp her to your arms? Then, न कुलभा, but she is not easy to obtain. Otherwise I would have done so. Well, if so, give up all hope about her. To this the answer is मनेस्तु व्रसि 'Yes,' that is true. But, then, my mind is comforted by observing her emotion, for even if our union does not take place, the very fact that we love each other is enough to give us pleasure. Thus the stanza describes the conflict of feelings in the king's mind. For तद्राव. व्रसि we have another reading तद्राव. नायासि (तद्रावदर्शनाय आयस्यसि तव) which endeavours to observe her passion. This means the king is not sure whether तद्राव exists. He is merely trying to observe it and therefore he cannot give up thinking about her though she may not be sulabha. This reading has to be rejected for two reasons. (1) The king has already observed indications of her love and is sure that तद्राव exists. Compare 30 *supra* and 11, 12 *infra*. When he admits even against his wish that she is not sulabha (he really does not believe so), he refers, not to the absence of any indications of her love for him, but to such difficulties as her being brought up by a sage against whose desire it is impossible to go, her being solely dependent on her father's wish even in dharmācarana, that father's absence from the hermitage and the consequent delay that was unavoidable in obtaining his permission etc. Compare in 2. *infra*. (2) It does not fit in with what follows. The following sentence requires that the king has already observed indications of Śakuntalā's love, has construed them to have reference to himself and is somewhat pleased in mind. तद्रावदर्शनायासि may, however be so explained as to yield a sense somewhat equal to that of नश्वासि, thus तद्रावदर्शने or तद्रावदर्शनेन आयासि active or kept in activity at or owing to the exhibition or observation of her passion. The activity of the mind may consist of thoughts about her and even taking comfort therefrom. But it is better to adopt नश्वासि, as it is positive in meaning. Note that तद्रावदर्शन means both the exhibition of her feelings by her and the observation of those feelings by him. For दर्शन.

possesses both these senses. Thus the reading तद्वावर्धेनाश्रासि indicates three things (1) the existence of love for the king, (2) its exhibition by the heroine and notice by the hero, (3) the hero deriving comfort from these

॥ १-१-स्मितं कृत्वा—The smile is significant. All this while the king assumes that Śakuntalā loves him. But perhaps he is interpreting her apparently innocent gestures as having reference 'to himself and as proceeding from love, because he himself loves her. Lovers always do so. This possibility strikes him now. If it is true well, then, he becomes ludicrous. This makes him smile (R) एवम् in this way: i.e. in the way in which I have done. This refers more to what has preceded and what justifies king in saying 'मनस्तु नाश्रासि' than to what is stated in the following stanza. जात्मन अभिप्राय तेन (तदनुकूलमिदं यथं) ममाविना इत्यनन्वय वित्तगति येन who judges the working of the mind of the beloved person by (i.e. so as to suit) his own desires. प्रार्थयिता a suitor विडम्ब्यते is deluded, made ridiculous. The idea is: A suitor who is in love with a maiden naturally desires that his beloved should reciprocate his passion. So what he does is to construe the working of her mind in such a way as to make out the existence of love therein. In this he sometimes builds on sand and is thus made ludicrous inasmuch as, deluded by his own desires, he assumes as present something which really has no existence. The king supports this general proposition by his own case in which also he fears there is a possibility of such विडम्बना. The compound आत्मा हृत्ति is unusually long for Kālidāsa. But all editions have it and there is no help.

Stanza 2 Construe—अन्यतोऽपि नयने प्रेरयन्त्या तथा यत् स्निग्ध वीक्षितम्, निरन्मयोर्गुणत्या विलासादित्र यद् च मन्द यातम् मा गा इति उपरुद्धया सा सखी यदपि मासूयम् उक्ता, तत् सर्वं मत्परायण मिल १ बहो नामी स्वनां पश्यति । (शार्दूलविक्रीडित)

When Śakuntalā looked at even other objects (अन्यत्र = अन्यत्र, अन्यथा दिशि, अन्यस्मिन् वस्तुनि वा), her glance was soft or affectionate (स्निग्ध). Perhaps स्निग्धवीक्षण was natural to her. But the king thought that it was with reference to him and that it indicated her affection. Hence the विडम्बना. She walked slowly owing to the heaviness of her buttocks, as though through dalliance (विलास), but, note, not really through it. मन्दगमनं was thus unavoidable in her case. But the king thought it had reference to him and exhibited her coquetry in his presence. When Priyamvada stopped her with 'हला न ते युक्तं गन्तुम्'

(here paraphrased by 'मा गा'), she spoke to her indignantly (सामूयम्, the indignation being indicated by the stage-direction सभ्रमङ्गच, occurring before), 'किं निमित्तम्'. The king, however, fancied that her anger was feigned and that it was merely an excuse for staying on. सर्वं सत्यम् all that, indeed, had reference to me! अहं परावृणुम्य of which I was the final resort or the sole subject 'परावृणुमभिप्रेते तपरे परमाश्रये' वैजयन्ती किल shows sarcasm (अरुचि) (R) The king means. All these surely had no reference to me. The affectionate glance was natural to her, the slow movement was owing to the weight of her buttocks and she was really angry. But prārthayitā as I am, I construe all these according to my intentions (abhiprāya). And thus I incur vidambana 'अहो.. पश्यति Oh! A lover (everywhere) sees [his] ownness: he looks upon everything he loves as already his own स्वताम् = आत्मीयताम्, अर्थात् काम्यमानस्य वस्तुनः. It is the nature of a lover to look upon the object of his love as already his own. Oh, how amazing is this (अहो)! कामी स्वता पश्यति is the same as आम्ना . प्रार्थयिता. Though we know that all the things mentioned in this stanza were really वृपपरावृणु, the king at present is in a mood to disbelieve what he knows to be true and find fault with himself. Hence his sarcastic attitude towards himself. The poet also wants to show how lovers are very likely to be deceived and are in fact many a time deceived. There is another way of construing the stanza. अन्यतो यद् वीक्षितं (तत्) विपश्यम्, नितम्बयो . यन्मन्द यात (तत्) त्रिलोक्यादिव, मा गा यदपि मन्वी उक्ता (तत्) सामूयम्, (इति) तत् सर्वं सत्यमवृणु किल. When she looked in another direction, I thought she looked affectionately. When she moved slowly owing to her heavy buttocks, I thought she did so as though through dalliance. When she spoke to her friend, I thought it was in anger. Thus everything I took to have reference to myself. Note the difference between the two constructions. In the first, we are not definitely told as to how exactly those various actions were interpreted by the king to be 'सत्यमवृणु.' While in the second, the exact nature of the सत्यमवृणुत्व is given. The first is, however, to be preferred. The second construction is somewhat artificial. Besides the second precludes the possibility of विपश्यतीक्षणम्, मन्विलस्यमिव गमनम् and सामूयवचनम् being natural to her—the possibility on which the whole edifice of this sarcastic speech of the king is based. Note that नितम्बगुणम् मन्दगमनम् is considered to be a sign of feminine beauty by Sanskrit poets. Compare 'श्रीणीभारतलसगमना स्तोक्रतत्रा स्तनाभ्याम्' Me 82, 'याकान्वा जघनस्थलेन गुण्णा गन्तु न शक्ता वचम्'

Amarusataka 34 विलास is grace coquetry feminine gestures which indicate the amorous sentiment in the heart It is thus defined ये वक्रभासवगतौ विकारौ गत्यामनस्यानपिगमनादौ । नानावधाभूतचमत्कृतिश्च पराङ्मुख्यत्वात्प्रमथ विलास ॥ Also note तात्कारिको विशेषस्तु विलासोऽङ्गक्रियंक्रियुः । (2 38) दयितारगच्छादिनारेऽङ्गे क्रियायां वचन च सातिशयविशेषोपतिर्विलास । D R. यानस्यानामनालाना मुखननादिप्रमथा । विशेषस्तु विलासि म्यादिष्टयदशनादिना ॥ S D 3 99 100 गमनामनयागिषादवैद्य सविशेष नयनत्रया च धर्म । दयितारगमे यदप्रयत्नात् क्रियत नूनमय विलास उक्त ॥ भरत

11 2 3—हन्ती च पादौ च हस्तपादम् This is a गतलङ्घन compound formed according to द्वुद्वश्च प्राणितुर्घसेनाद्धानाम् पा 2 4 2 (एषां द्वन्द्व एकस्त्वारः । पाणियादम् । मर्त्तियिष्पाणविकम् । र्थम्नाऽराहम् । मि कौ) वाह्मात्रण by mere words ; e without standing erect and raising my hands as is the usual practice when a Brahmana greets a Kshatriya जापयियामि (fu of जापयतिन्ते the causal of च्यति) I Shall make you conquer ; e pronounce the usual words तयनु जयतु भवान् It will be seen that these words are necessary inasmuch as the Vidusaka actually says he enters them but without the usual movement of hands. 11 2 4—गात्रगाम् उपघात the break-down of limbs 11 2 6—आकूलीकृत्य (having troubled) is again an example of the loose use of the चि स्वयं पृच्छयि is a proverb applicable in the case of a man who being really the cause of troubles asks the person troubled what ails him कुत ~ This indicates that the king's act on in this case is extremely queer (R) 11 2. 7-न गच्छामि ~ The king could not see how he was the cause of the break down of the Vidusaka's limbs So he remarked that he did not understand how the proverb was applicable in his case Williams adds भिद्राथमभिरथियताम् भिद्राथम्=भित् अत्र यस्मिन् कर्मणि यथा तथा distinctly, so as to make the meaning clear 11 2 9—वेनस the cane or reed, which is upright or erect कुञ्जविलाम् the appearance of the kumbha plant लीला from its original meaning of play sport playful or amorous movement comes to mean 'appearance a r, men For this sense note मेहेन्द्रमास्थाय महाक्षरं य मयति प्रातपिनादिलील । नवरा वाँगुमुद्राङ्गनां गणस्थली प्रापतपन्नेला ॥ R. 6 72 कुञ्ज (कु ईषत् उ-नाच यस्य) is an aquatic plant (Trapa Bsp nosa) which is crooked in appearance and is probably so called owing to its resemblance to a hump-back कुञ्जा ह्यमभद ना यु-न स्याद्वाच्यारिह्व मदिनी विडम्बयति मनुते ननु नदीवगस्य-Supply प्रभावेण For this peculiar attitude of the vetasa compare 'वेतना वेगमायान्त दृष्ट्वा भवति नापरे । स च वग ह्यलिकान्ते स्थानमापद्यते पुन ॥ स मा शान्तिपत्र 113 9 The Vidusaka means to

say that just as the naturally upright reed becomes crooked owing to the current of the river, so his otherwise faultless form has come to have its limbs broken owing to the king. It is not good to explain *kubja* in the sense of 'a hump-back' primarily. The simile of the *vetasa* and *kubja* plants, both growing in water, is very appropriate and would naturally occur to the *Vidūsaka*, especially when he was wandering in the forest and must often have observed these two plants. There is, however, a suggestion of the hump back, which gives to the sentence a tinge of Falstaffian humour. The *Vidūsaka* no doubt possessed *Kubjalīlā* (the appearance of a hump-back), but, as *he* says, it was owing to the king. The Falstaff in this is understood if we remember that the *Vidūsaka*, according to writers on rhetoric, was very ugly, being grey-haired (*palita*), *hump-backed* (*kubja*), lame (*khañja*) and of distorted features (*vikṛtāṅga*) ॥ 2 17—राजकार्याणि उज्जित्वा having relinquished your royal or kingly duties अक्रुलप्रदेशे in (such) a wild or dreary region वन भवितव्यम् that you should lead the life of a forester 'वनचर' one who moves in the forest. That your life should consist of wandering in the forest, with a suggestion that you would thus reduce yourself to the level of a forester' ॥ 2 18—यस्मत्पदम् is idiomatic for 'to tell the truth, to be sure, indeed' अहनि अहनि इति प्रत्यहम् daily, day by day. This is an अव्ययीभाव compound in the sense of वीक्षण or repetition श्वापदाना समुत्सारणै by starting or raising the beasts of prey (from their lair). The plural shows this had to be done several times a day. The expression suggests that the *Vidūsaka* had to take part in this preliminary work of starting the game शून पदानि श्वापदानि (the feet of a dog), श्वा becoming श्वा according to the *Vārtika* 'शूनो दन्तद्वाराकर्णकुण्डवगहपुच्छपदेषु दीर्घो वाच्य'. श्वापदानि इव पदानि येषां ते those whose feet are like those of a dog *i e* who possess nails instead of hoofs; *c* the beasts of prey such as the tiger etc 'व्याघ्रादयो वनचरा पशव श्वापदा मता ।' केजव नक्षोभिता. सन्धीना क्वा येषाम् the bandages or ligatures of whose joints are thoroughly (सम्) shaken. The word दन्व could as well have been dispensed with. The reading तन्वमीद विप्रम्यताम् is to be preferred to 'तत्प्रजदविध्यामि विप्रमितुम्', because the former is consistent with the king's 'अर्थं चैवमाह', which means the *Vidūsaka* had requested him to desist from the chase himself, and not merely to give him (the *Vidūsaka*) a holiday ॥ 2 20—मृगयाया विह्वलम् averse to or disinclined towards the chase ॥ 2 21—कुत why (do I say so)?

Stanza 3 Construe—इदम् अधिज्यम् आहिनसायक धनु [तेषु] मृगेषु नमगितु न वक्तु अस्मि, वै [मृगं] महवमामिम् उपेत्य प्रियाया मुग्धविलोकिरुतोपदेशः कृत. इव । (पुष्पिताया)

Possession of eyes similar to those of a deer is in Sanskrit considered to be a point of feminine beauty. As the king looked at the deer, he was reminded of Śakuntala's beautiful glances and he had therefore no heart to shoot arrows at them. Śakuntala lived among the deer and her glances were so exactly like theirs that the king fancies she had received instruction in them from the deer आहित नायक यस्मिन् on which the arrow is fixed. This is the next step after making the bow अरिज्य. The king is quite ready to shoot the arrow, but then the resemblance of the deer's eyes to Śakuntala's unnerves him and he stops मुग्धानि च तानि विलोकिनानि तेषु उपदेश instruction or lesson in beautiful glances. A teacher too who wants to instruct his student in a special manner goes to reside with him मुग्य combines the ideas of beauty and innocence or guilelessness. Śakuntala's glances were mugdha like the deer's as opposed to those of Pauranganas, who practise vikṣa or vibhrama.

11 3 2—निमित्ति something which is not relevant अरण्ये मीन् I did the crying in the wilderness. Perhaps the sense could be improved by understanding a मद् in this sentence. Did I cry in the wilderness? If one cried in the wilderness nobody would listen and no help would arrive. Hence अरण्यरोदन has become proverbial for anything (not necessarily weeping) which is done in vain (R). For all such expressions brought together compare अरण्यरुदित एत गवागीरमुद्धर्तित म्येऽवमरोपित सुचिन्मूरे वर्तितम्। अचुच्छमयनामितविरमर्णवाप एत धन श्रममुत्तर्पणो वददुःखे जन मेरित ॥ 'नातिशतम्' also vide अनालोच्य प्रेम्ण परिणतिमनाहय सुददस्त्वयागण्डे मान निमित्ति सरले सप्रति कृत। गमाकृया ह्यते प्रत्यदहनो द्राक्षरिद्यम्। मृतमेनाद्वास्तदलमधुनारण्यरुदिते ॥ 'अमगतात्' 80, 'वाच्य धदागमेतस्य पृ-उत्थ निशेषत। प्रोक्त धदाभिर्हीनस्य अरण्यरुदितपामम।' पञ्चम 1 424 11 3 4—सस्मितम्—The smile caused by the Vidusaka's mode of speech अनतिजमणीयम् which does not deserve to be transgressed स्थितोऽस्मि I was at a stop or I remained silent 11 3 7—मायशेषम् possessed of a residue, unfinished 11 3 9—विशान्त who is taking rest अनायसे which does not require exertion. The king uses this adjective purposely. Because he wants to assure the Vidusaka that the work in which he wants his help will not cost the Vidusaka any more troubles सहाय a helpmate 11 3 11—मादरा ग्राहन्ते जन्त्या निवाया मा मोदस्वादिता the eating of sweetmeats. The king uses the word रमणि in the sense of 'a work, undertaking, business'. The Vidusaka humorously understands it in the sense of 'action' and as he cannot think of any action which is more अनायम than मोदस्वादिता, he breaks

forth into this piece of pleasantry (R) सुगृहीत क्षण the invitation has been well (gladly) accepted क्षण (क्षणोति विभिनति कालम्) that which splits up or divides time, a moment, then, one's own moment of unbending, leisure. The word is used in inviting a Brāhmana to a Śrāddha ceremony. The Yajamāna says 'अस्मन्स्थाने त्वया क्षणं करणीयं' (you should pass your leisure at our place)', and the Brāhmana says 'आम् तथा'. As the word was invariably used in giving such invitations, it came to mean 'an invitation to dinner' and then 'invitation' in general. In this sense क्षण has been used here. In 'महायेन भवितव्यम्' there is an implied invitation to the Vidūsaka and he accepts it gladly. As a Brāhmana he was accustomed to receive invitation to Śrāddhas and that phraseology naturally occurred to him. क्षण also means a festival or festive occasion. So सु क्षण would mean 'I gladly accept; i. e., avail myself of this festive occasion of eating sweetmeats with you'. This, however, is not so good. The Marāthī सुण is derived from क्षण in this sense. Compare 'सुहीतक्षणोऽस्मि M. ॥ मोदकखण्डिकायाम् is to be rejected because खण्डिका (breaking) is not a happy word for modakas. Laddus can be broken, not the modakas in that sense. Besides खण्डिका expresses the idea of eating only indirectly. खादिका does so directly and therefore खादिका is to be preferred in the case of the Vidūsaka. ॥ 3 13—द्वारि नियुक्तं दौवारिकं, a door-keeper, according to 'तत्र नियुक्तं' पा. 4 4 69 (आकरं नियुक्तं आकरिकं) मद्रा—This is the way in which menials address the king. Compare 'गजा स्वामीति देवेति भृत्यैर्भेदेति चाधर्मै' S D 6 144 ॥ 3 17—आजाया बबनम् उक्तिरित्यर्थे तत्र उत्कण्ठ eager to speak out the order इतो एव even with his gaze turned in this direction. ॥ 3. 15—दृष्टा दोषा यस्या यस्या वा which is known to have defects or evils. Compare for the expression 'दृष्टदोषमपि तत्र सोऽत्यजह मङ्गवस्तु भिषजामनाश्रवः स्वाहुभित्तु विपर्येर्हतस्ततो दुःखमिन्द्रियगणो निवार्यते ॥' R 19 49 गुणार्थेव सद्रुता has worked only for good. Hunting produces both good and bad results. This is quite clear (दृष्ट) While it develops the body and makes it capable of exertion, it also engenders such defects as cruelty, callousness to life etc. But on Dusyanta the general means, hunting has produced good results alone. वेचनम् and एव are not necessary. One of them would have served the purpose of excluding the bad results. The reading गुण एव सद्रुता means hunting 'has proved only an advantage'. The adjective दृष्टदोषा and the general's following speeches show that he is thinking more of the results of hunting than hunting itself in general. So गुणार्थेव, which refers to these results more directly, is to be preferred. गुणाय = गुणमावाप्तुम्, according to 'त्रियाद्योपपदस्य च वर्माणि स्थानिन' explained before on p 227 *supra*.

Stanza 4 Construe — गिरिचर नाग इव, देव अनवरत्नधनुर्ज्योत्स्नाकालनकूर्पूर्व
रविनिष्पन्नमहिष्यु ज्जेगलेशेरभिन्नम् अपचिनमपि ध्यायत्वात् अलक्ष्य प्राणमार गात्र त्रिभक्ति ।
(मालिनी)

In this stanza the general explains how hunting has worked only for good in the king. He compares the king to a mountain-roving (गिरौ चरति जमी) elephant and the adjectives are applicable to both. अनवरत्न पूर्वम्—This is explained in two ways. (1) अनवरत्न सतत धनुर्ज्याया-
नापतुणस्य आस्फालन घर्षण तेन कूर् अटिन कटोरो वा पूर्व पूर्वभाग मणिवन्धरूप यस्य
the fore-part : c the wrist of which (body ' गात्र वयु सहनन शरीर वन्धे
विग्रह ' अमर) is hardened by ceaseless friction of : e with the bow-
string. As the only part that is hardened by the striking of the bow-
string is the wrist, we must somehow take पूर्व (the fore-part or front
part) to mean 'the wrist (मणिवन्ध)'. It must however be remarked
that पूर्व = शरीरपूर्वभाग = मणिवन्ध is very unusual. (2) Take आस्फालन in
the sense of 'drawing'. The incessant drawing of the bow string
worked as an excellent chest expander and the chest consequently
became muscular (R). Here pūrva means the chest. This expla-
nation labours under the following disadvantages. (i) The idea of the
chest expander has a tinge of modernity about it. (ii) The distinction of
pūrva and pascāt bhāga with reference to a human body does not sound
well. It may look well in the case of a deer or an elephant. Further
the sense chest understood from पूर्व is as unusual as the sense wrist.
(iii) आस्फालन hardly means 'drawing'. The word signifies 'rubbing strik-
ing or pressing against' with a distinct idea of close physical contact
between the two objects concerned. Kālidāsa has used it in this sense
more than once. कूर् also scarcely means 'developed or muscular'. It has
the sense of 'hard or rough'. The poet has elsewhere used वर्द्धय with
आस्फालन. Note ' ऐरावतास्फालनकर्त्तव्येन हनेन पम्परी तदङ्गमिन्द्र ।' Ku 3 22,
' हरे कुमारोऽपि उमाविक्रम सुद्विधास्फालनकर्त्तव्याद्दुःखैः । भुञ्जे शचीपत्रविशेषकाङ्क्षिते
स्वनामचिह्न निचखान गायत्रम् ॥ R. 3 55, also R 16 62. Thus here both
आस्फालन and कूर् are not understood in their usual senses. The first
explanation is therefore distinctly better. As going with the elephant
' अनवरत्न पूर्वम्' means either (1) अनवरत्न धनुषि (प्रियालद्रुमे) ज्यावा (भूमौ)
च आस्फालन तेन कूर् पूर्व (पूर्वभाग) यस्य. The elephant rubbed his head
against the Priyala tree and against the ground in what is known as
the vaprakridā. This made the forepart of his body viz the head and
the temples hard. ' घट्टमज्ञा प्रियालद्रा राशिभेदे गरामने ' विश्व ' ज्या मीर्वा
च बह्नुपरा ' धराणि. Or (2) अनवरत्न धनुर्ज्यांश्च आस्फालनेन (वप्रकीड्या) कूर्
पूर्व (मुत्तं) यस्य. It may be noticed that in धनुर्ज्यां the word धनुस् is

redundant, for ज्या itself means 'the string of the bow'. Such use is, however, defended by the maxim 'विजिह्वाचक्राना पदाना विशेषणवाचकपदसमाभिव्याहारं विशेष्यमात्रपरत्वम्' according to which ज्या would here mean merely 'the string' and बनुर्ज्या 'the bow-string'. The other adjectives go with the king and the elephant in the same sense रविकिरणान् सहिष्णु- which can stand the rays of the sun. The king's body was a proof against sun-stroke. ह्येन निद्रम् not affected (lit pierced through) by the slightest fatigue. The idea is not the slightest fatigue could be seen on the king's body, whatever the amount of exertion that might have gone through. The reading 'स्वेदलेहै' for 'ह्येनलेहै', is to be rejected for three reasons. (1) श्रमजय, or victory over fatigue. i. e. the power to undergo it, is what one desires to obtain by active exercise. Kālidāsa has elsewhere (R 9 49) mentioned this श्रमजय as one of the advantages of hunting. Also vide कामन्दक quoted below on p 291 'ह्येनलेहैरभिद्रम्' indicates श्रमजय and is therefore to be preferred. (2) There is no propriety in saying that the body was proof against perspiration. On the contrary absence of sweat is almost a disease. (3) Kālidāsa often describes perspiration arising after a hunt and refers to the relief felt at that time by a river breeze. Note R 9 68, 13 35 (R) अपाचितम् reduced (in bulk owing to loss of flesh) व्यायत्न (from वि+त्+आ+यन्) = कृतव्यायामत्वं the state of being fully developed owing to vyāyama or gymnastic exercise, full muscular development. The hard exercise of the chase had reduced the king's body in bulk. But the reduction could not be noticed (अलक्ष्य) owing to its full and regular muscular development. प्राणसारम् is explained in three ways. (1) प्राण. (बल) सार (सिरागो) यस्मिन् whose essence consists of strength or vitality. The idea is though flesh was lost, what remained was pure strength. (2) प्राणस्य सार the very essence of strength. (3) प्राणेन बलं सार स्थिरम् solid owing to the strength. The ultimate idea in all the three cases is practically the same.

11 4 1—गृहीता शर्पिदा यत्र wherein beasts of prey are hemmed in. This refers to the work of the वनराहिन, whom the king will shortly ask the general to recall, and who, with the din of surrounding the forest, had awaked the Vidūsaka from his sleep early in the morning. अन्यत्र—The forest has been surrounded. The king is likely to get very good game. Why should he then stay in some other place? The general shows himself to be very keen on the chase. But his real character will be presently exposed. 11 2 5—मन्द वनाह-यन् whose enthusiasm is dulled. This is better than भोत्साह (whose

enthusiasm is lost) For the king wants to show that he is consenting to the Vidusaka's desires with great unwillingness. He has not yet lost all his ardour. But he will have to check it in deference to the wishes of his friend मृगयाम् अपवदितुं शीलं यस्य who habitually denounces or finds fault with the chase (of course owing to his timidity) माद्वय्य, माद्वय्य or माद्वय्य is the name of the Vidūsaka. The word appears to be akin to the Marathi मरु and suggests its owner's stupidity ॥ 4 3—स्विर प्रतिपन्नं यस्य whose opposition is firm अहं तिष्ठे I shall just follow the inclination of my lord's mind. Compare 'न च तं तदेति द्राममानमपि यदुत्पन्नं प्रचुक्रुत् । शीरिगमयनिगृहीताधियं प्रभुचित्तमेव हि जनोऽनुवर्तते ॥ S. 15 41. In this short *Aside* of two sentences the poet has very cleverly laid bare the character of courtiers—how many a time they try to humour their master by saying and even doing things which are distasteful to them. It may, however, be noted that the general's attitude is by no means flattering to his military glory. That he should, even like the Vidusaka, be tired of the chase and desire its discontinuance—surely this reflects no credit on the king's C in C, nor as a matter of fact on the king himself, who ought to have been able to see what his general was *really* worth. A critic might, therefore, object to Kalidasa's making his general so despicable and wish the poet had taken advantage of some other character to depict the nature of courtiers ॥ 4 4—प्रलयतु let (him) rave 'प्रलापोऽनर्थं वच' अमर वैश्या a fool. 'अज्ञे घृष्टयथाजातमूर्खसंशेषवालिसा' अमर. The word is explained as विजय विधानं तस्य जयम् अविनाशी one who is fit for what is to be enjoined : e for an order, who does not know his duties and has to be commanded for them, hence a foolish person. The reading वैशयेन (विजयाया पुनः a bastard) is not good. It would be too strong and vulgar an abuse to be uttered in royal presence ॥ 4 5—निदर्शनम् illustration. Why the king himself was a living illustration to prove the advantages of hunting as against the Vidusaka's *apavāda* (denunciation), which was really little less than the raving of a madman. Vide R. 8 45.

Stanza 5 Construe—वपु मेदश्चेदृशोऽदरं लघु [अत एव] उत्थानयोग्यं भवति. मत्त्वानामपि भयङ्गोपयो विट्निमित्तं चित्तलस्यते, यद्दृश्यं चले लक्ष्ये मिथ्यन्ति न च धान्विनाम् उत्कर्षं (वर्तते), मृगया मित्यैरध्वर्मेन वदन्ति, ईदृश्रिनीरं कुत [लस्यते] । (शादूलविनादित)

मेदस छेदेन कृशम् उदरं यस्य Fat resides in the belly. Hunting removes it. The belly thus becomes thin and the whole body is then rendered light (लघु) and capable of exertion (उत्थानाय उद्यमाय योग्यं क्षमम्). It is common experience that a corpulent man is incapable of physical

exertion उत्थान literally means getting up, then exertion 'उत्थानमुद्यमे तन्त्रे पीरूपे पुस्तक ग्ण' मेदिनी उत्थान is taken by some to refer specially to mounting on horseback संत्वम् a beast भयकोपयो विकृतिमत् lit possessed of the change (wrought) by fright and anger : e as affected or disturbed by fright and anger विकृति or विकार literally means a change, hence any emotion of the mind because the emotion is really nothing but a change in the प्रकृति or the natural and quiescent state. Here, however, विकृति possesses its primary sense It is only in hunting that one gets opportunities of observing the mind of beasts like the lion, tiger etc as affected by fright or anger Such observation is, indeed, a great education वन्धुम् अस्यास्ति स. वन्धिन् an archer, according to 'अत इनिठनौ' पा 5 2 115 Note that there are four similar sounding words for the bow viz वनु ॥, धनुस् ॥ (this is changed to वन्धुन् at the end of a बहुव्रीहि compound), धन्त्रम् ॥ (this as such is rarely used in classical literature) and धन्वन् ॥ (this in its masculine form means a desert or a dry soil. 'धन्वा तु मरुदेने ना क्लीब चापे स्वलेऽपि च' मेदिनी) यद् सिध्यन्ति that arrows are successful or prove true on a moving mark व्यसनम् (व्यस्यने कर्तव्यादन्यत्र नागते अनेन) a vice Note 'यस्मात् तद् व्यसति श्रेयस्तमाद् व्यसनमुच्यते । व्यसत्यथो वा प्रजति तस्मात्तत् परिवर्जयेत् । कामन्दक नीतिसार 14 19. वदन्ति—This refers to the view of Manu, who enumerates 18 vices of kings (Ms 7 47, 48), among which mrgayā is of course included, and further puts it amongst the four most pernicious vices proceeding from kāma. Note पानमला स्त्रियश्चैव मृगया च यथाक्रमम् । एतत् कष्टतमं विद्याचतुष्कं कामजे गणे ॥' Ms 7 50 Also vide वाग्दण्डयोश्च पाठ्यमर्षदूषणमेव च । पानं छा मृगया द्युत व्यसनातिमहीपते ॥' कामन्दक 14 61 also 15 7, 8 It is interesting to compare here N 2 10 where Śrīharsa has in a poetical way proved that mrgayā, though involving loss of life, causes no sin to kings 'अवलस्वकुलादिनो जपान् तिन्नसौन्दर्यपीडितं रजगान् । अनवद्यतृणादिनो मृगान् मृगयायाय न भूयता प्रताम ॥' विनोद diversion The general means to say that hunting is the best diversion for kings For the general idea in the stanza vide 'परिचय चलक्ष्यनिपातने भयदोश्च तदिद्वि तयोधनम् । धमजयात् प्रगुणा च करान्यनौ तनुमतोऽनुमतं मन्विर्वैर्वी ॥' R 9 49, also 'देव यदा मृगया क्षीयकारिणी न तथान्यत् । अत्र हि व्यायामोत्कर्षादापत्सुपकृती दीर्घान्वलक्ष्यतक्षमो जघ्वाजिव । कफापचयादारोम्यैकह्लाशयाभिदीप्ति । मेघोपकरोऽङ्गना स्वैर्ये कर्णज्यलाघवादीनि । जीतोष्णवाततर्पणुन्पिपासासहत्वम् सत्त्वानानवस्थान्तरपु चित्तबोधितज्ञानम् इति बृहत्समा गुणा ।' दशकुमार 8 (p 135) 'जितध्रमन्व व्यायाम. आममेदरुफक्षय । चलस्त्रिरेपु लक्षेपु वाणिसाक्षिरनुत्तमा ॥ 26 मृगयाय गुणमितानन्ये प्राट्टर्न तत् क्षमम् । दोषा प्राणहरा. प्रायस्तस्मात्तपरिवर्जयेत् ॥ 27' कामन्दक 15.

॥, 5 3—उत्साहहेतुक the cause of ardour क shows censure or contempt प्रकृतिमापन्न has returned to his natural state Being in a

mood for hunting is considered by the Vidūsaka to be vikṛti and when the king shows himself disinclined towards it, he calls prakṛti म's reading 'कथमपि प्रकृतिमापन्न' (not given in our foot notes) would be decidedly better, as it would show to the general that it was only with great difficulty that the Vidūsaka had brought the king to his prakṛti. If, then, the general were to succeed in infusing fresh enthusiasm into the king, all the efforts of the Vidūsaka would be in vain. Hence his anger towards the general, which is visible in his words ॥ 5 4—नर लोडुपम्य greedy for human nose. Bears are found of human nose. Compare 'मन्दरा मनुष्याणा नासिना गृह्णन्ति' दशवृत्तारचरित quoted by Williams जीर्णकृशस्य of an old bear 'अथ मन्डुके कृशाच्छमन्नभास्वरा' अमर. Note that जीर्ण + कृश yields जीर्णकृश or जीर्णकृश, according to 'कृत्यम्' पा 6 1 128 (कृति परे ध्व प्राम्बत् c प्रकृत्या स्यु ह्रस्वश्च । व्रत्त कृदि । व्रत्तपि । समासेऽप्यय प्रकृतिभार । सप्तकृदीणाम् सप्तार्थाणाम् । सि फी) ॥ 5 6—भद्र मेनापने—This shows the king wants to speak to his general in a coaxing manner. He appreciates the general's ardour for hunting, but as they have encamped near the hermitage, he cannot approve of (नामिनन्दामि) of his words. For he wants to avoid disturbance to the penance grove सनिकृष्ट = सनिकृष्ट, देश, according to Vāmana's 'विशेषणमात्रप्रयोगे विनोप्यप्रतिपत्तौ', already quoted on p 206 *supra*.

Stanza 6 Construe—महिया शृङ्गे मुहुस्ताडिते निगानमलिल गाहन्ताम् । सृग्गुल छायायद्दृक्कम्बम् [यथा तगा] रोमन्थम् अभ्यस्यतु । वराहताविभि पत्रे सुस्ताथति विभ्रमं कियताम् । इदं च अस्मद्भवतु शिथिलज्यात्रय [मत्] निगाम कमताम् । (शार्ङ्गलिकीकृत)

In this stanza the king asks the general to discontinue the chase by describing the effects of such discontinuance. निगानम् (नियत विवन्ति अग्निम्) is properly a trough near a well for watering cattle 'आहास्तु निगानं स्यादुपरि जलाशये ।' अमर. It was also useful for hunters and their horses when they became exhausted with the chase. Kālidāsa refers to such nipānas (R. 9 53) in describing Daśaratha's hunt. Nipāna then came to mean any piece of shallow water, a pool or puddle. This is the meaning applicable in the present case. It is the nature of buffaloes to enter pools and enjoy a comfortable plunge, especially in summer, splashing the water all the while with their horns शृङ्गे ताडितम् is a proleptic adjective. The buffaloes plunge into water and then splash it. Also note that शृङ्गे ताडितम् is a very realistic expression and reveals the poet's powers of observation. It brings out a peculiar characteristic of buffaloes. It is worthy of note that along with deer and boars, buffaloes also were hunted in those days. These hunt worthy buffaloes must have been wild ones, perhaps the bisons.

कुलम् signifies a collection of individuals belonging to the same class, while कदम्बकम् means merely a group 'कुल जनपद गोत्रे मजातीयगणेऽपि च । मयं च तनौ क्लीवम्' मैदिनी. 'श्रिया तु सहतिर्गुन्दं निकुरम्ब कदम्बकम्' अमर. The mrgakula or the herd of deer was to form several groups in the shade in order to practise rumination. This shows complete freedom from fear, for rumination can only be practised in that condition छायासु बद्धानि कदम्बकानि यथा तथा. This is an adverb going with अभ्यस्यतु रोमस्य is explained by Tārṅgāṭha as रोम मथ्याति इति । पृषोदरादित्वात् ग्लोष ।' because rumination in the case of certain animals conduces to digestion and health and is thus the cause of destroying diseases. Bhānujī explains it as 'रोमस्य मथ्य । पृषोदरादि' perhaps with the idea that rumination is similar to the churning of water (रोमम्) inasmuch as it extracts from the food taken the best portion suitable for digestion, even as the churning took out from the ocean the 14 jewels. The words मृदु and अभ्यस्यतु (which implies अभ्यास or repetition) suggest ease and security वराहततिभि by lines of boars सुस्ताशक्ति the digging of the mustā grass. This is a fragrant kind of grass of which the boars are said to be very fond. Hence their name सुस्ताः. Vide R. 9 59 विश्रवम् confidently, without expecting any attack from hunters, fearlessly पण्डलम् a pond or pool. The singular is used in a collective sense (जात्येकवचनम्) The reading वराहपातिभि for वराहततिभि would mean that only tuskers or great boars were deemed worth hunting. It is supported by वामन, भोज, मम्बट and राघवसङ्घ. It has yet to be rejected for three reasons (1) That only big boars were deemed worth hunting is not supported by descriptions of hunting in Kālidāsa and elsewhere. Compare e. g. R. 9 60, K. p. 93, चम्पूभारत 1 19, 20. (2) The boars are gregarious animals and they are always described as being killed in groups. (2) The poet refers to buffaloes and deer in general in the first two lines. A specific mention of varāha-pātis is, therefore, inconsistent. शिथिल ज्याया वन्ध यस्य the grip of whose string is loose. When the bow is not in use, it is unstrung. Note that वन्ध is superfluous here. शिथिलज्यम् would have been sufficient. But we have already seen the poet sometimes uses unnecessary words विश्राम - This form is incorrect according to the rules of Pāṇini, for his sūtra नेदात्तोपदेशस्य ज्ञान्तस्यानाचमे ' 7 3 34 bars vrdhhi in the case of roots ending in अम् (except a few) Compare the forms शम, (उप) रम etc. Thus we should really have विश्राम. But poets have used विश्राम with such easy conscience that one often forgets it is अपाणिनीय. Compare *ultra alia* 'नीचैराख्यं गिरिमथिवमंस्तत्र विश्रामहेतो ।' Me 25, अद्वैतं मुखदुःखयोरनुगुणं नदीस्वव्यासु यद् । विश्रामो हृदयस्य यत्र जरता यस्मिन्नहायो न्म ॥' U. 1 29,

'वशास्त्रिभ्रामोऽपि अतो ज्ञेय एव । Ibid iv 'तस्मिन्मयमस्मिन् एव मे तु लविश्राम
 ददति । Ibid vi 'अवशा विश्रामयौ पता वदन्नुभक्तु Māl 1 'तत्र च निमित्तलक्षणीतरण्य-
 ट्वास्त्रिभ्राम्य विश्रामहेतो कतिपयान् दिवसान् जतिष्ठत् K p 119, 'उचिता
 विश्रामभूमिरिवम् । Ve iv तस्मिन् मनुजलोऽप्येव विश्रामशक्तिन वाचान् ।
 सुलोकादवतारान्तरये चिउद वन्दे ॥ 'अन्यथापदः 10 यात्रस्य तपान् तपनस्तान्देव
 प्रथम विश्रामश्च प्रसरति रोरगुनाले कराले ॥ प्रमतराचव १ 25 रागी विश्रामासी
 पगतमोनी पगतमवग्रयी । यज्ञीयनि तन्मण यन्मण सोऽस्य विश्राम ॥ सुभाषित ;
 उग्र मयसो दक्षो विश्रामो विददति । विश्रामशक्तिम 45 'विश्रामा बलवृत्
 विददति विश्रामश्च इति । गन्वत्तम It may be noted that बहिराचव com-
 menting on U 1 29 quotes 'विश्रामो विश्राम्य' from the द्विरूपसौत्र of
 आप्त्य, which means that Śrībārsa considered विश्राम to be quite an
 ordinary form सारवेमदु and भगोविशीवेन declare विश्राम as 'जवाणिनीय पाठ'
 while पञ्चमेत्र on Me. 25 says 'विश्रामाद सर्वाणा प्रमादन । There are,
 however, two ways of accounting for this form The one is according
 to चन्द्रशारदा which optionally allows the form विश्राम The second is
 to derive श्राम from श्रम by the addition of श्राँ अथ श्रम एव श्राम, like प्रत
 एव प्रत ('प्रणाश्रिय्य पा 5 4 38) though we have to note in this
 case that श्रम is not specifically included in the प्रणाश्रिय्य Then prefix
 वि विगत श्राम यस्मात् which is free from fatigue ; e which relieves it,
 hence, rest This stanza has been quoted in the काव्यप्रमाण as an
 example of प्रथमद्व (ममत्त्व calls it ममप्रथमता) or loss of symmetry or
 regularity inas-much as the third line contains a verb in the passive
 voice while the three others have only an active verb each ममत्त्व,
 therefore, proposes to read 'विश्राम स्वयन्तु सुस्वरण सुम्नाक्षनिम्' This,
 however, does not satisfy Nagojibhatta who thinks सुस्वरण to be a
 vulgar word and suggests a further emendation viz 'विश्राम सुस्वरा
 वगदन्विदः' राषवन्तः notices the improvement 'कुर्वन्त्वस्मभिर्गो वराहपाथो
 मुत्ता इतिम्' The figure in this stanza is सुभाषोक्ति

॥ 6 1—त्रभविषु the mighty one, the lord, one whose will must
 prevail The general uses this word purposely. He wants to
 suggest that he is very eager to go, but as it is the pleasure of his
 master not to go, he must submit (R) The audience enjoys this
 suggestion immensely, for it knows what stuff the general is made
 of! Note that the root रुच्' to like and others having the same sense
 govern the dative of the person that is pleased, according to रुच्यवार्ता
 श्रयमाण पा 1 4 33 (रुच्यवार्ता धातुना प्रयोगे प्रायमाणोऽर्थे सप्रमाण स्यात् ।
 ह्यस्य रुचने भाषि । प्रि यौ) ॥ 6 2—पूर्वेगान् who have gone ahead, or
 who are already gone वनप्रोहण the forest surrounds ॥ 6 3—निषेद्धया-
 should be forbidden or warned

Stanza 7 Construc —गमप्रधानेषु तपोवनेषु दाहात्मक तेज गूढम् अस्ति हि । स्वशान्तिकूला नूर्यकान्ता इव [तपोवना] अन्यनेजोर्जभभवान् तत् वमन्ति । (उपजाति)

The king now wants to have a private talk with the Vidūṣaka and desires to get rid of the general as quickly as possible. He, therefore, pictures to him in this stanza the great danger which his soldiers ran, if they were not warned betimes. This means the general should at once go and warn them (R) गम (quiescence) प्रधानेषु. Note that प्रधानम् is a noun, meaning the chief or principal thing. शम refers to mental restraint, the restraint of passions, as opposed to दम which means the restraint of the external senses. Note 'लौकिकव्यापारात् मनस उपरम शम । बाह्यकरणानामुपरमो दम. ।' रत्नप्रभा, 'शमस्तावत् श्रवणादिव्यतिरिक्तविषयेभ्यो मनसो निग्रह । दमो-बाह्येन्द्रियाणां तद्व्यतिरिक्तविषयेभ्यो निवर्तनम् ।' वेदान्तसार गूढम् is a predicative adjective. दाह आत्मा (nature) यस्य whose nature is to burn, which is essentially of a consuming tendency. स्वर्गस्य अनुकूला pleasant to touch. नूर्यकान्ता lit beloved of the sun, the sunstones. तत् = दाहात्मक गूढ तेज अन्वत् यत् तेज तस्य (तत्कर्त्तृक) य अभिभव तस्मात् through aggression or provocation of another lustic. The sunstones are pleasant to touch. But if they are acted upon by other lustics such as the sun's rays they emit fire. This convention about the sun-stone is often referred to in literature. Similarly, the ascetics appear a quiet sort of people, but if any one's soldiers were to offend them they would exhibit their Brahmanic lustre and work the offending soldiers run, वमन्ति lit vomit, then exhibit or emit. Note that roots like निष्ठीब् to spit उद्गु and वम् to vomit and their derivatives are rightly objected to in decent compositions as being vulgar. But it is held that their use in a metaphorical sense is not objectionable. Compare 'निष्ठीवृत्तौर्ग्रीष्मवन्तादि शीतवृत्तिव्यपथयम् । अतिसुन्दरमन्वत्र ग्राम्यकक्षा विगाहते ॥' काव्यदर्श 1 95. For a similar idiom compare 'यद्वेत्तनोऽपि पादं स्पृष्ट प्रज्वलति-सवितुरिनकान्त । तत्तेजस्वी पृथ्प परकृतान्कृति कथं सहते ॥' भर्तृहरि, also उत्तररामचरित vi 14-किरातार्जुनीय 2 21.

11 7 3--ध्वमित (p p p from ध्वसयति to destroy causal from ध्वम् ध्वसते ध्वस्त) to [fall down to perish] has fallen to pieces is thwarted. The general came with a tale of ardour (उत्साहवृत्तान्त) regarding the forest being surrounded but the king's decision to discontinue the hunt threw cold water on all his enthusiasm. The 'Vidūṣaka

want it to add insult to injury and take his revenge for the general's
 'प्रपनु एष वैषय' by expressly pointing out that fact to him with a
 view to mortify him the more. All this of course is a huge fraud as
 both of them are tired of the chase and desire to return to the
 capital १७४—मृगयाविद्यम् the hunting dress. This refers to
 the Yavan's that were standing around (परि) the king १७५—
 'इत् कु' lit. render your appointment or post (नियुज्यते अस्मिन् इति
 नियोगे the place where one is appointed here the door) 'not-vacant
 let go and occupy your post. This expression often occurs
 in dramas and is a gentle way of sending a servant about his own
 business. Compare 'क इह मा काञ्चनतीरणद्वारमङ्गल्यं कुर्वते'
 स्वप्नवासवदत्त ५१ ० २ ५ ७—मलिकाणामभाव निर्मलिकम् ५१ ७५
 Aṅgā bhāṅgā compound formed in the sense of अभाव, according
 to 'अत्रय विभक्तिनसमीपसमृद्धिपृथ्वयथाभावात्मसप्रति etc.' २१६ and
 means where flies are absent i.e. in absolutely lonely place. The
 Vidūṣaka observes the king sending away the general, the attend-
 ants and the door-keeper in succession and facetiously remarks
 that he has cleared the place of even the flies पादपस्य छायायाम्
 under the shade of a tree. Note that पादपाना छाया would be
 पादपच्छायम् according to 'छाया बाहुव्ये' already explained 'अविरले
 मनाये' furnished with a canopy (वितान-नम्) of dense creepers.
 The Vidūṣaka here points to a little romantic spot, under the
 shade of a tree, which was furnished with a canopy of thickly
 interwoven creepers and wants to go for rest. The reading
 'पादपच्छायाविरचितवितानमनाये (furnished with a canopy made by the
 shade of the tree)' is not good. It is not proper to speak of the
 shade of the tree as a canopy. The shade is cast on the ground,
 while the canopy is overhead. The objects that cast the shade
 may appropriately be called the canopy. Besides our reading
 possesses the additional advantage of introducing the creepers,
 which, as usual as they were, admirably made a good canopy
 ५१ ७ १०—The reading 'गिह्यतले' is better than आसने because it
 gives us the exact nature of the seat सुखम् बार्मान—sitting
 comfortably. This (५१२ मुखावनम्) is what the Vidūṣaka wants
 more than anything else and that is the reason why he is so keen
 on going to that place 'सर्वं स्वार्थं समीहते' माघ २६५) ५१ ७ १२—
 The Prākṛta एदु भव must be translated by ऐतु भवान् may your
 masterly come. The Prākṛta ए stands for both ए and ऐ ऐतु is
 imperative third person singular of इ with वा एतु भवान् would

mean 'may your majesty go'. All editors take एतु = एतु but translate it by 'come' which is incorrect u 7 13--अनवाप्त फल one who has not obtained the fruit of his eyes. This is said of one who has not seen an object which most deserves to be seen. In the present case that object is of course Sākuntalā who according to the king was the most beautiful woman. For a similar idiom vide v 1 9, R 2 11 u 7 14--ननु वर्तते--This is a very clever remark by the Vidūṣakī. It illustrates Kālidāsa's special characteristic viz to suggest more than to express. The Vidūṣakī means to say that as the king was before him, he certainly had seen the worthiest object to be seen. For there was no better-looking person than Duryānta u 7 15--कान्तम् loveable beautiful आत्मीयम् one's own सर्व. पश्यति is one of Kālidāsa's well known generalizations, disclosing his remarkable knowledge of human nature. Everybody knows how a lover, blinded by love, sees in his beloved the beauty of a Ratī, or what is more common, how a fond mother considers even an ugly, dirty child of hers, as most loveable and expects everyone to fondle it! Note that this excellent sentence contains a poetical defect called अविमृष्ट-द्विवेद्यान्, because कान्तम् which is the predicate, has been used first and आत्मीयम् the subject afterwards. Vide p 210 above. ललामभूताम् who has become an ornament to. Note that ललामभूताम् is a peculiar compound. It is not a च्वि form. Explain it as follows. (1) भूत is sometimes added in the sense of इव. This we know from केशट, who in his प्रदीप, while commenting on पतञ्जलि's 'यत्तद् हि तद् भिन्नेषु अभिन्न च्छिन्नेषु अच्छिन्न सामान्यभूत न्न शब्द (महाभाष्य)' says 'सामान्यमिव सामान्यभूतम् । भूतशब्द उपमायै । यथा पितृभूत इति । So ललाम् or ललाम इव ललामभूता. It is pertinent to note here that मेदिनी gives भूत as a synonym of 'like' or 'similar'. 'भूत क्षमादी पिशाचादी जन्ती क्लीबे विपुञ्चिते । प्राप्ते चूने समे मत्ये ' मेदिनी. For similar use compare 'आशास्यमन्यत् शुभरक्षतभूतम् R 5 34, 'जलदसमय एष प्राणिना प्राणभूत' Rs 2 28; 'पीत्वा माहुर्यो प्रमादमदिनामृन्मत्तभूत जगत्' भर्तृहरि, 'ते मत्वलोके भुवि भारभूता. Ibid (2) Adnut-an irregular compound known as नृपुनृपममाम which consists in compounding any word with any other ललाम भूता ललामभूता. मल्लिनाथ resorts to this expedient while commenting on 'प्रत्यविभूतानि च ना समावे Ku. 1, 59 u 7 18--भवतु shows the Vidūṣakī has taken some decision. What it is, is explained in the following sentence.

11 7 19—अवसरन् scope or opportunity The Vidūśaka knows the king has set his heart on Sakuntalā. He now desires to cut short all discussion regarding her and leave, as he expects, no scope for the king to speak about her, by pointing out the fact, which he feels sure the king has overlooked viz that Sakuntalā is a hermit's i. e. a Brāhmana's daughter and hence unfit to be wooed by him. The king, however, removes his objection by informing him of the truth regarding Sakuntalā's birth 11 7 20—परिहाय which deserves to be avoided i. e. is forbidden.

† Stanza 8 Construe —तन् मुनेरपत्यं सुरयुवनिमभवम् उज्ज्विताधिगतं [च वर्तते] किल । शिथिलम् अर्कस्यापरिच्युतं नवमालिकाकुमुममिव (आर्या) ।

सुरयुवनि a celestial or heavenly maiden. This refers to Menakā, who was Sakuntalā's mother किल is वार्तायाम् I hear I am told आदी (मात्रा) उज्ज्वित पश्चान् (मुनिना) अधिगतम् abandoned (by her) and found (by him) Two participles expressive of consecutive actions connected with the same individual either as their subject or object form a Karmadhāraya compound and the participle expressive of the previous action is placed first, according to 'पूर्वकालकर्मवर्जस्तपुराणवक्त्रेण ममानाधिकरणेन' पा 2 1 49 (पूर्वं स्नानं पश्चादनुलिप्तं स्नातानुलिप्तं) तद् अपत्यम् refers to Sakuntalā and मुनि to Kāśyapa अपत्यम् (न पति पिता अनेन) is so called, because when the offspring is born the father is saved from the hell Yāśka derives it as 'अपत्यं कस्मात् । अपततं भवति । नाननं पततीति वा' निरुक्तं 3 1, on which दुर्ग comments 'पितुः मकारादेत्यं पद्यमिव ततं भवति । अथवा अनेन जातेन मता पिता नरकं न पतति ।' मुनेरपत्यम् is the paraphrase of Vidūśaka's तपिसवन्यका अर्कं is a tree known as रुई in Marāṭhī. Its botanical name is *Asclepias* or *Calotropis Gigantea* शिथिलम् loosened (from its stalk) We have in this stanza a complete simile. The comparison of the more or less prosaic Arkā tree with Kāśyapa and of the delicate and tender creeper Navamelikā with Menikā is very appropriate. Note that the following acts are compared सुरयुवनि with नवमालिका, मुनि with अर्क, अपत्य with कुमुम, उज्ज्वित with शिथिल and अधिगत with च्युत. In this stanza the king shows the Vidūśaka that in loving Sakuntalā he is not only not doing anything reprehensible from the moral or the social point of view but also that the match is all the more to be coveted, as he will thereby be allied with a woman of celestial descent.

11 8 3—पिण्डखर्जूर is a kind of date-tree, the fruit of which are very sweet. Here of course the original word must be understood to be पिण्डखर्जूरम्, as by पिण्डखर्जूरे the fruit are meant पिण्डखर्जूरे therefore would mean 'with very sweet or excellent dates' पिण्ड-खडम् also means a 'mouthful or a mass'. So पिण्डखर्जूरे (पिण्डात्मकानि खर्जूराणि पिण्डखर्जूराणि तैः) शकपायिबबद् मध्यमपदलोपी समास) may also mean 'with mouthfuls of dates or with masses of dates' उद्वेजित surfeited उद्वेग is the sensation which is created when one has had too much of something तित्तिणी is tamarind (Marathi चिच) 11 8 4—स्त्रीरत्नानि परिभोक्तु शील यस्य who habitually enjoys (the company of) gems of women. 'जाती जाती यदुत्कृष्टं तद्रत्नमभिधीयते' । यादव . Having failed in his attack on the king from the moral side, the Vidūṣaka now ridicules the king's taste (R) The laugh which preceded this speech (विहस्य) is therefore the laugh of ridicule. The king has in his harem the best of women. Compared with them Sākuntalā is nothing. His passion for her is, therefore like the passion of one who having eaten too much of the sweet dates has lost a relish for them and longs to eat the sour tamarind. To stoop so low as to eat tamarind no matter even if it be merely for a change, is surely not an indication of good taste. There is besides a further suggestion. The tamarind is eaten not for its own sake but for whetting appetite for the sweets. Similarly, the king will use Sākuntalā merely for the purpose of making him appreciate by way of contrast the beauties of his harem the more, and then renounce her. This will hardly be honourable to the king or just to the forest girl. The reading अन्तःपुरस्त्रीरत्न definitely tells us which gems of women the king habitually enjoyed. But स्त्रीरत्न° also is by no means ambiguous and suggests the same. The reading° परिभाषित, means that the king despises the beauties in his harem or that his longing for Sākuntalā practically amounts to doing so. But this does not seem to suit the context; as the desire for tamarind does not proceed from a habitual hatred of sweets, but from a temporary feeling of satiation. 11 8 5—एवमवादी refers to the comparison of Sākuntalā to tamarind and of the beauties in the harem to sweet dates. Note the peculiar idiom (R) The prior act (११ दर्शन) is expressed by the present (पश्यन्ति), while the subsequent act (वदन) by the past (अवादी) Such construction is found in अश्वघोष Compare 'यदा यद्विगच्छति पार्थिवान्मजस्तदाभयद्

द्वारमपावृत् स्वयम् ।' बुद्धचरित 8 40 At present we would say न पश्यसि यत् वदामि or न अद्राक्षी यत् वदामि, or better न अद्राक्षी यत् वदामि 11 86—तन् खण्ड—The Vidushaka is now completely discomfited He sees that his two attempts to give *no a asara* to the king are unsuccessful He therefore, concedes to the king all that he wanted to say 11 87—भवताऽपि—The force of अपि is to give a compliment to the king as being a connoisseur of beauties (R) If Sakuntala caused admiration (विस्मय) even in such a man she must indeed (सत्य) be charming It was, therefore not right to say that the king wanted her merely as a change She deserved to be coveted for her intrinsic रमणीयत्व

Stanza 9 Consttue —[मा] विधिना चित्र निबन्ध परिकल्पितमत्त्वयोगा [नु] ([मा विधिना] मनसा रूपोच्चयत्न कृता नु । तानुविभुत्व तस्या वपुश्च जनवित्त्य [म्भितस्य] म मा अपरा स्त्रारत्नमूर्ति प्रतिभाति । [वसन्तिवा]

Sanskrit lovers are often in the habit of accounting for the extraordinary beauty of their beloveds by imagining for them other creators and other materials Duryanta follows the same course He imagines, in creating Sakuntalā the creator at first painted in a picture the figure of a faultless woman and then infused into it the principle of life This process possesses the advantage of being able to improve the picture till perfection is reached The king then fancies that Brahma perhaps thought that his hands would be too coarse for such a delicate form and therefore created her mentally and in so doing used for his material the essence of all the beautiful things in the world चित्र निबन्ध having made to enter i e painted or delineated in a picture परिकल्पित मत्त्वस्य प्राणस्य यागि सवच यन्माम् in whom the association of life was arranged who was endowed with life उद्द्यत्य चय उच्चय a collection made after selection रूपानाम उच्चय is equal to उच्चयानि रूपाणि according to a Sanskritism already noted. Note that स्त्रारत्नमूर्ति and मनसा are वरण तृतीया, the first signifying the material used for the work (उपादानवारण) and the second the implement (निमित्तकारण), while विधिना is कर्तारि तृतीया and denotes the agent The idea in the last two lines may be explained in two ways, according to the meaning that we attach to the word अपरा (1) स्त्रा अपरा another creation of an excellent woman The creator had created such a perfect woman before in the form of तिलत्तिमा (R) who as we know from the

Mahābhārata was created from the essence of all beautiful things in the world ('तिल तिल समानीय रत्नाना यद्विनिर्मिता । तिलोत्तमेति तत्तस्या नाम चक्रे पितामह ॥ म भा आदिपर्व 231 20) Now Brahmā creates another such woman once more in the form of Śakuntalā. The king is led to imagine this because he takes into consideration (अनुचिन्त्य) the all-powerfulness (विशुक्त्वम्) of Brahmā and her excellent beauty. Brahmā has already given a pledge of his capacity of manufacturing such forms of matchless beauty by creating Tilottamā. The king therefore credits him with the creation of Śakuntalā on account of his exhibition of such powers before (2) a different creation of an excellent woman. When one thinks of the powerfulness of Brahmā as can be known by examining the so-called beauties from among the members of the softer sex in the world one is tempted to believe that Śakuntalā could not have been the creation of this creator. For in all the women of the world who are evidently the work of Brahmā there is not one who can stand, even a distant comparison with her. It is, therefore, natural to conclude that the present Brahmā is not responsible for the creation of Śakuntalā who thus appears to be quite a different creation. Out of these two interpretations the second is to be preferred. For (1) Kālidāsa's hero in the Vikramojjvāsīyam imagines for his beloved other creators such as Candā, Madana and Puṣpamāsā and that idea is common in Sanskrit literature. (2) To say that in अपरा we have a reference to the creation of Tilottamā appears to us to be highly artificial and far-fetched. The reference would not naturally occur to anybody unless he is told about it. (3) Tilottamā according to the Mahābhārata was not the creation of Brahmā but of his Chief Engineer Viśvakarmā. (4) The first explanation means that the king admits Śakuntalā has at least one compeer in the ancient Tilottamā, while according to the second Śakuntalā would be literally unparalleled. The latter idea is more compatible with a lover's nature. For the general ideas in the stanza compare 'अस्या सर्गद्विषो प्रजापतिरमुच्चन्द्रो नु कान्तप्रभ । शृङ्गारकरस स्वयं नु मदनी भासो नु पुष्पावर ॥ वेदान्यामजड कथं नु विषयव्यावृत्तकीतूहलो । निर्मानु प्रभवेन्मनोहरमिदं न्य पुराणी मुनि ॥' V. 1 S. 'मा रामणीयकनिषेरविदेवता वा सौन्दर्यसारसमुदायतिकेतन वा । तस्या. मत्वे नियतमिन्दुमुद्यामुणालज्योत्सनादि कारणमभ्युदयश्च वेधा ॥' M1 1 21 'सर्वोपमाद्रव्यसमुच्चयेन वयाप्रदेन चित्तवैतेन । सा निर्मिता विश्वगृजा प्रयत्नादेकम्यनौन्दर्यादिदृश्येव ॥' Ku 1 46. 'मन्ये च मातृजगानि-

स्वाशोषभयाः अस्पृश्यता इत्यमुत्पादिता प्रजापतिना। अन्यथा कथमियविलष्टता एव-
 प्यस्या न हि करतलस्पर्शकलेत्रानयिवयवानामिदृशो भवति कानि ।' K p 11-12
 In this stanza Rājshabhatta notices the poetical defect called
 समाप्तपुनरास्तव (for which vide K P p 344) for the sense
 appears to be complete at the end of the third line and the fourth
 seems to hang loosely on. He therefore proposes that the two
 lines should change places in order to remove the defect अनुचिन्त्य—
 In Sanskrit indeclinable past participles or gerunds are used to
 denote the prior of two actions that have the same agent according
 to ममानवन्तया पूर्वकाले या १४२१ (समानकृत्ययोर्द्विर्व्यया
 पूर्वकाले विश्रमानाद्वाता कवा स्यति । भुववा ब्रजति । मि वो) But
 in this stanza we find that the two actions denoted by अनुचिन्त्य and
 प्रतिमाति have two different agents. The use of the gerund
 अनुचिन्त्य here, therefore constitutes a serious blunder of syntax
 which can only be removed by supplying some such word as स्थितस्य
 after अनुचिन्त्य so as to make two actions viz अनुचिन्तन and स्थिति
 have the same agent viz the king. A similar use of an un-
 grammatical gerund is supplied by न च मुवदनामालेख्येऽपि प्रियमित्तमाप्य
 न । मम नयनयारुहोऽप्यव सख न भविष्यति ॥ १ ॥ १० also vide
 विश्वामित्रदेव चरित ३ २० मेघदूत १२ and ' वैश्वयनीवध्यमनद्यताना स्मृत्वा
 यमहाश्विमुदरीणाम । भसादमवधायनगचनाना धनमनामामकर प्रवम्प ॥'
 vt 28 in Gupta Inscription No 18 इत्यमवामवदत्त १८ १ २ कुमार-
 समव ४ १२, मद्राराधन ॥ २१ वणोसहार ॥ ६

॥ १ ॥—प्रवदिन dethronement or supplanting. The word
 literally means ordering back (प्रति + आदिश) The idea is
 Sakuntala has far outshone all other beauties in the world.
 Compare ' या तपोविशेषपरिगृह्यतस्य मुकुमार प्रहरण महन्द्रस्य, प्रयादेशो
 स्वर्गविनाया धिय मा न प्रियमस्ती उवगी ' १ ।

Stanza 10 Construe—अनघ नद्रूपम् अनाघ्यात पुष्पम्, करहृत्-अनून
 विफल्यम्, अनाविष्ट रत्नम्, अनाम्बादिनेगस न्व मधु पुष्पानाम अथ ड फलमिष च
] अन्ति । विधि इह च भोकार समुपस्थाम्यति [त्त] न जात्रे । (शिशिरिणी)

This stanza gives an excellent description of a beautiful virgin
 looked at from the lover's point of view. The appropriateness of the
 various similes is self evident and the stanza may safely be quoted
 as an illustration of Kālidāsa's traditional mastery in the use of
 similes, अनघम् faultless hence attractive. Note 'अनघो निर्मलापापमनोमेपु
 भवत' विद्व रूप (beauty) is thus defined 'अज्ञान्यनूयिनाम्येव केनचिद
 भूषणादिना । येन भूयिष्यदभान्ति तद्रूपमिति कथ्यते ॥' उज्ज्वलान्तराणि अनाघ्यात्

The bhoga (compare bhoktṛam below) or enjoyment of a flower lies in its being smelt. Śākuntalā was a flower unsmelt करे रोहिति ते कररहा nails, अलूनम् (from अ+लू-लुनति-लुनीते) unperforated किसलयम् a delicate sprout or leaf अनाविद्धम् unperforated. (Gems are enjoyed by perforating and stringing them into necklaces. The beautiful Śākuntalā was an unperforated gem. The reading अनामुक्त means unused as an ornament, only just drawn from the mine. Kālidāsa often uses अमुञ्च in the sense of 'to wear or put on' as an ornament or garment. Compare *inter alia* R 16 74 17 25, Ku 7 21. But अनाविद्ध is to be preferred as it is the most appropriate adjective for a virgin. For the idea of the perforation of the gem compare 'अथवा कृतवाग्द्वारे वशेऽस्मिन् पूर्वसूरिमि । मणौ वज्रसमुत्कीर्ण सूत्रस्येवास्ति मे गति ।' R 14 Raghavabhatta explains अनाविद्ध as (1) 'not too broadly perforated' remarking 'म्यूलवेधन्त्व दोषाय भवति', or (2) 'not crooked,' observing 'कुटिलम्य दुष्टत्वात् । 'आविद्ध कुटिल मुक्तम्' इत्यमर. Both these explanations are to be rejected न आस्वादित रस यस्य whose flavour is un tasted नव मधु--This must be explained as new or fresh honey, and not as new wine because in the case of wine new will have no propriety as wine which is old is considered to be the best. Compare 'मनीषगन्ध नहकारभङ्ग पुराणनीयु नवपाटल च । सव्यता कामिजनेषु दोषा सर्वे निदाघवधिना प्रमृष्टा ॥' R 16 52 अखण्ड फलम् (1) fruit uncut or undivided. A fruit has first to be cut or divided in order to enjoy it; i. e. to eat it up. But Śākuntalā is a fruit uncut. अखण्डम् corresponds to अनाघानम्. Both are intended to describe the virgin beauty of Śākuntalā. She is besides the fruit (result or consequence of long austerities. Only a man who has performed these in former births can hope to gain her. (2) fruit which is full or complete; i. e. without a break in the continuity of enjoyment. This serves to distinguish Śākuntalā from other fruits of meritorious deeds. Heaven which is one of such fruits cannot be enjoyed continuously for as soon as the store of merit is exhausted a person has to come down on earth. Compare 'ने त भुवत्वा स्वर्गं गीक विशाल क्षीणे पुण्ये मर्त्यलोक विजलि ।' गीता 9 21. The possession of Śākuntalā would however ensure akhanda or uninterrupted enjoyment of bliss इह = अस्मिन् विषये प्रकृतलाम्पे न जाने विधि I know not whom the Creator will approach as the enjoyer in this case. Observe the note of envy that is plainly visible in this line. After describing the virgin beauty of Śākuntalā and suggesting

that she could be had only as the result of a store of merit in former births, the king envies the man who is destined to have her. Compare for the idea 'क्वाकार्यं यत्कालदमणं वव च कुल भूयोऽपि दृश्यत सा । दायाणा प्रसमाय न श्रुतमहा कापेऽपि वाग्दं मुक्त्वा ॥ किं वशन्त्यपवत्समां श्रुतधिय-
म्बन्तपि सा दुलभा । चेत् स्वास्थ्यमुपार्हकं खलु मुवा धन्योऽथर घास्यति ॥' quoted in K P + (p 126), as an instance of भावशबलता मनुप-
स्थाम्यनि—Note that स्या with उप in the sense of 'waiting upon' in a religious manner or 'worshipping' takes Atmanepada according to 'उपान्मन्त्रकरण', पा 1 B 85 and the Vartika 'उपाह्व-
भूजासगतिकरणमितकरणपविदिति वाच्यम्' thereon. But in other cases, viz. in the sense of 'waiting upon' in general or 'approaching', it is Parasmaipada. This stanza is quoted in D R as an example of गामा, which is thus defined स्यापभागतास्यै शोभाङ्गानां विभूषणम् ॥ 2 35

1 10 2—नेन हि then indeed, i. e. if she really is so beautiful and will fall to the lot of only a blessed one ॥ 10 3—इन्दुगुदी शीर्षम् whose head is greasy with the oil of Indugudi. The Indugudi oil was used as a cosmetic for their hair by the ascetics मा पतिष्यति—Note the peculiar use of मा 'Let her not fall lest she fall'. The king's glowing description of Sakuntala's beauty has roused the aesthetic side of the Vidūśaka's nature. He is afraid Sakuntala would be married by some dirty unromantic hermit if the king did not make haste in the matter. He, therefore, urges the king to save her from such a situation (R). For a similar idea compare 'इदमिह मदनस्य जैत्रमस्य म जविलाभनिवधनं शरीरम् । अनुचिन्तवरसप्रदानशोच्यं त्रिदशगुणानिष्य भविष्यन्तीति ॥' Mal ॥ 6. The king would already have proceeded to act in the way the Vidūśaka was advising him, but he had learnt from Pravāśada (Vid. i 20 2) that Sakuntalā was not her own mistress (परवती dependent). Her father to whom reference was to be made was moreover not in the hermitage (मनिहित near). The king therefore, did not know what to do ॥ 10 5—अथ well then. Thus opens a new topic अथ नमन्तरेण with reference to you अनरण is an indeclinable and governs the accusative according to 'अनरान्तरेण युवते पा 2 3 4 (आ-या योमे द्वितीया स्यात् । अनरा त्वा मा हरि । अन्तरेण हरि न मुक्त्वा । सि वी) ॥ 10 6—दुष्टिमुचिन्त राग (मध्यमपदलोपी) love betrayed by the eyes. The Vidūśaka wants to know whether Sakuntalā had betrayed her affection for the king by means of her glances or not. This question shows the Vidūśaka to be rather a clever fellow in spite

of his proverbial dulness For he seems to know that the first indication of a girl's affection is conveyed by the eyes This दृष्टिर्जन has nothing to do with Bhavabhūti's चक्षुराग (Mal vi 13 C vi), which is used by him to denote spontaneous affection or love at first sight. ॥ 10 7—निसर्गादिव by their very nature. अग्रगण्य not bold, unobtrusive, cov This suggests that a clear indication of love on Sākuntalā's part was by no means expected तपस्विक्कन्याजन—The word जन, used after another noun indicates either all the individuals of that class or a single member thereof Thus नक्षीजन would mean either all friends taken together or a single friend Here जन may be taken in either of the two senses mentioned above For the king wants to enunciate a general proposition with regard to hermits' daughters Yet (तथापि) something happened which affords ground for hope

Stanza 11 Construe —मयि अभिमुखे [सति तव्या] ईक्षित महतम् ।
[तथा] अन्यनिमित्तकृतोदय हृषित [हृतम्] । जनो विनयवारितवृत्ति मदन तथा
न विवृत । न च नवृत । (द्रुतचिह्नम्विन)

मयि अभिमुखे when I fixed her ईक्षितम् = ईक्षणम् (glance) according to 'नपुंसके भावे क्त' The first line suggests though Sākuntalā looked at the king very often she wanted to avoid being observed by him that she was doing so She therefore, withdrew (महतम्) her glance as soon as their eyes met अन्यस्मात् निमित्तात् कृत उदय यस्य तत् which took its origin in *ic* was due to some other cause (than love) Note that the expression अन्यनिमित्तकृतोदयम् is unnecessarily clumsy अन्यनिमित्तोदयम् or even अन्यनिमित्तम् would have been quite sufficient विनय... वृत्तिः whose course or operation was checked by modesty विवृत- (विशेषेण वृत) fully chosen *ic* fully displayed or revealed सवृत (नम्यवृत) fully concealed That she often looked at him and laughed was certainly an indication of her love But then she avoided mingling glances with him and her laugh was not caused by love—thus surely was not quite so encouraging Thus it cannot be said that she either fully revealed her love or fully concealed it

॥ 11 1—दृष्ट एव दृष्टमात्र This is an irregular compound formed according to 'मयूरव्यमकादयश्च' पा २ १. 72 which gives a group of some of the important irregular compounds Noticing that the king was not satisfied with the indications

of her love that Sakuntalā had given, the Viṣṅkaka laughs at his impatience by remarking that it was of course not to be expected that Sakuntalā would mount the king's lap even in their first interview ॥ 11 ३—मिथ प्रस्थाने = सहप्रयाणे = यदा सर्वा मिथ नम्य मिलित्वा निष्क्रान्ता तदा at departure together (मिथ = सहितम्), when all the three friends left the stage together. This has reference to ॥ 32 15-18 where the incidents of ॥ 12 are described as having occurred मिथ प्रस्थाने may also mean अर्न्यान्यापयाने i.e. mutual parting or departure i.e. when the king and Sakuntalā parted company. This meaning is not correct because when Sakuntalā started, the king also did not make a move. He left the stage sometime after the girls had departed. This explanation does not therefore accord with facts and has consequently to be rejected. Vide end of Act १ पुन shows change of attitude on the king's part. He had before stated that there was no clear indication of Sakuntalā's love. But now he tells the Viṣṅkaka that at the time of her departure Sakuntalā displayed her love sufficiently (कामम्), though with bashfulness शालीनता modesty, bashfulness शालीन is formed from शाला (room, house) by the addition of the *taddhita* affix घञ् (ईन), according to 'शालीनकौपीने अमृष्टाकार्ययो' पा ५ २ २० (शालाप्रवेष्टमर्हति शालीन अमृष्ट । मि वी । अप्रागन्त्यादन्वय गन्तुमशक्त्वा शालामेव प्रवेष्टुमर्हतीत्यर्थ । सत्त्वबोधिनी) 'स्यादमृष्टे तु शालीन' अमर तथा ङि introduces the justification for the remark previously made viz 'मिथ प्रस्थाने भवेत्या'

Stanza 12 Construe —तन्वी वनिचिदेव पदानि गत्वा दर्भाट्कुरेण चरण एत इति जकाण्टे स्थिता । द्रुमाया शाखायु अववनमपि बलक विमोचयन्ती विवृणवदना च आसीत् । (वसन्तत्रिलवा)

This stanza refers to the ruse practised by Sakuntalā at the end of Act १ in order to be able to catch one more glimpse of her lover. The *vājya* she then employed is being described here तन्वी a slender woman. Slenderness of form is considered a sign of feminine beauty. Note 'तन्वी इयमा मित्ररिदर्शना पक्वविम्बाधरोष्ठी' Me 83 वनिचिदेव only a few. If she had advanced more steps she would not have been able to obtain a good view of the king शन (pierced or pricked) is from क्षण्—क्षणोति—क्षणुते to cut or injure. जकाण्ट—काण्ट—ण्टम् means occasion. 'काण्टोऽस्त्री दण्टद्राणावैवर्गावमरवारिषु' अमर अकाण्टे = when there is no (proper) occasion i.e. suddenly, all of a sudden Sakuntalā stopped

when really there was no proper occasion for her to do so. असक्तमपि though not entangled or caught in विवृत्त वदन यस्याः सा with her face turned (towards me) Compare 3.10 *infra*. Though her garment was not stuck to the branches of trees she pretended to extricate it looking at the king all the while with her face turned

u 12 2—गृहीत पायेय येन one who has provided himself with provender पायेयम् (Marathi 'कराळाचे') is formed by the addition of the *taddhva* affix लक (एव), which when applied to पयिन्, अतिथि, वसति and स्वपति has the sense of 'useful in' or 'good for.' according to 'पथ्यनिथिवनतिस्वपतेर्लक' पा 4 4 104 (पयि साधु पायेयम् । अतिथेयम् । वसन् वसतिस्तत्र साधुर्वास्तवेयी रात्रि । स्वापनेय धनम् । सि कौ) The Vidūṣaka advises the king to make preparations for embarking on the expedition of winning Sākuntalā's love. Note the reference to food which is a favourite of the Vidūṣaka contained in the term pāthava. Observe the rhyme in उपवन तपोवनम्. What to others is a penance-grove has been turned into a pleasure-grove by the king's gallantry. It should be noted that this witty epigrammatic sentence of the Vidūṣaka contains a poetical defect called ज्विमूढविषेयाक, for which vide p 208 above. The correct way would be तपोवनम् उपवन वृद्धम्. The king likes the humour in the Vidūṣaka's speech and would fain turn the tipovana into upavana. But, how was he to go there a second time? He asks his Vidūṣaka to think of a pretext (अपदेश) for doing so. Because recognised as he was by some of the ascetics it was not possible for him to visit the hermitage unnoticed. u 12 7—तद किम्—The king could not understand what the Vidūṣaka was driving at when to his request for finding a suitable excuse he promptly said 'Why? you are the king. Duṣyanta could not see how a king could so easily visit the penance-grove. u 12 8—नीवारा wild grains पण्डभागम्—Manu lays down that a king should receive from his subjects a sixth eighth or twelfth part of the crop according to the fertility of the soil. Note 'पञ्चाशद्भाग आदेयी राजा पद्महिरण्ययो । धान्यानामष्टमो भागः पण्डो द्वादश एव वा ॥ M. 7 130, also vide R 5 8 17 63. Compare पण्डाशवृत्ति as a synonym for a king in v 4 below. u 12 10—भागधेयम् *n* means share while भागधेय *m* signifies a tax. The word is formed by the addition of धेय to भाग without any change of meaning

(म्वाय) भाग एव भागधयम् निपतति accrues विहाय leaving aside, above अभिनन्दम् that which deserves to be greeted The reading जन्यमेव निवपन्ति (pay or offer)' is defective in as much as the important idea of protection is absent therefrom 11 12 11.—पय—The king now points out to the Vidika the share which he obtains from the ascetics and which as he says, is far more important

Stanza 13 Construe—नृपाणा वर्णभ्य यद् धनम् उत्तिष्ठति नद् क्षयि । जारण्यका हि अक्षय्य तप पद्भाग न ददति (जनुष्टुम्)

वर्णभ्य from the colours *ie* from the four classes These are enumerated in 'ब्रह्मसत्रियविष्टशूद्रा वर्णास्त्वाद्याम्बया द्विजा । निपवाद्या' इमशानान्तास्तेषां वै मन्त्रन त्रिया ॥ Y 1 10 The classes were so called because originally the distinction was based on the colour of the skin The Rgveda speaks of Indra as putting down or killing the Dasa colour (the aboriginal inhabitants) and protecting the Arya colour Vide या दास वर्णमधर गुहाक् R 2 12 4, 'हृत्वी दम्यन् प्र वार्यं वर्णमावत् Ibid 3 34 9 उत्तिष्ठति arises, accrues क्षयि perishable ।। or जारण्यक vide note on p 264 *supra* अक्षय्यम् (क्षेतु नाशयित शक्य क्षय्यम् । न क्षय्यम् अक्षय्यम् । नाशयितुमशक्यमित्यत्र) incapable of destruction Note the distinction between क्षय्य and क्षय, for which read 'क्षय्यन्यो शक्यार्ये' पा 6 1 81 (क्षेतु शक्य क्षय्यम् । जेतु शक्य जय्यम् । शक्यार्ये किम् । क्षेतु जेतु योग्य क्षय पाप अश मन । मि कौ). अक्षय्य serves to distinguish the wealth which arises to kings from the foresters from that which accrues to them from the varnas तपम षट् (= षष्ठ) भाग तम् the sixth part of their penance Manu lays down that if a king protected his subjects well a sixth (part of their penance) would belong to him एतेषा रक्षण in the previous sentence would thus appear necessary Read 'सर्वतो धर्मपद्भागो राज्ञो भवति रक्षत । अधर्मादपि पद्भागो भवत्यस्य हघरक्षत ॥ 304 यदधीते यद्यजते यद्दानि यदक्षति । तस्य पद्भागभाषाज्ञा सम्पद्भवति रक्षणात् ॥ 305' Ms 8, 'प्रजाना धर्मपद्भागो राज्ञा भवति रक्षितु । अधर्मादपि पद्भागो जायते यो न रक्षति ॥' Pt. 1 375, 'आददीत् बलि चापि प्रजाम्य कुहनदन । पद्भागममित-प्रनस्तासामेवाभिगुप्तये ॥' म भा धातिपर्व 68 27. The form पद्भाग is grammatically indefensible According to Pāṇini's 'दिक्सत्ये सज्ञामाम्' 2 1 50, names of quarters and numerals form a Karmadhāraya compound with any subanta (declinable word), but only when the compound is an appellation, *e g* सप्तर्षय name of a constellation

of stars Ursa Major, पञ्चजना. name of some five tribes पूर्वेषु काम्बजो name of a town in the east but उत्तरा. वृक्षा. northern trees - पञ्च ब्राह्मणा five Brāhmins. Now पद्मान is not an appellation and the form therefore, is apaymiya It. however occurs broadcast in literature and is to be justified by taking पद् to be metaphorically equal to पठ, which then is not a संख्या or numeral. For similar use vide passages quoted above and also Ms 7 131 8 33 and R 17 65. न refers to kings in general हन् is an exclamation of joy which in the present case proceeds from the knowledge that the king had not gone on his hunt and that he could therefore be interviewed (R)p' 'हन् ह्यञ्जुकम्पाया वाक्या'म्मविपादयो ।' अमर

ii 13 1—सिद्धं अर्थं यती whose object is fulfilled or achieved. The object of course was to gain audience with the king ii 13 12—धीर स्वर a deep and calm voice. This leads the king to conclude that it must have proceeded from ascetics. The reading धीर. स्वरं would make the word an इत्यभूतलक्षणे तृतीया or instrumental of indication used according to 'इत्यभूतलक्षणे' पा 2 2 21 (कञ्चित्प्रकार प्राप्नस्य लक्षणे तृतीया स्यात् । जटाभिस्तापन । नि. की). ii 19 4—प्रतीहारमूमिम् the ground at the door. Note प्रति (त्री) हार means both 'a door' and 'a door-keeper' ('हारि द्वा स्ये प्रतीहार प्रतीहारप्यनन्तरे' अमर) and प्रति has its इङ् lengthened optionally according to 'उपमर्गस्य पञ्चमनुष्ये बहुलम्' पा 6 3 122 (उपमर्गस्य बहुलं दीर्घं स्यात् घञ्जने परे न तु मनुष्ये । परिपाक । परीपाक । अमनुष्ये विम् । निपाद । सि. की) The word is explained as प्रतीहा प्रतिहरण जनवारणमस्ति अत्र or अस्ति अन्य । अथवा प्रतिरामिमुपे । प्रतिहि यन्ते संशोऽभिमुत्र जना नीयन्ते अन्मात् 0- अनेन ii 13 6—न विल्म्बित (= विदम्ब) यन्मिन् कर्मणि यत्र तत्र without delay ii 13 10—दीप्तिमतोऽपि though possessed of lustre, splendour, or majesty दिव्यसनीयता the state of being worthy of being confided in: the confidence-inspiring nature. The lustre or majesty of a king is generally repellent. But Dusyanta's form, though resplendent was inviting. This struck the first ascetic much. He thought it was due to the king's not being much different (नातिभिन्न) from sages with whom generally attractive lustre is associated ii 12 11—कृत introduces the hermit's reasons for the assertion that the king was 'ऋषिस्यो नातिभिन्न.'

Stanza 14 Construe —अमुनापि नर्वभोग्ये आद्यमे वनतिरन्त्राकान्ता । अद्यमपि रक्षायोगात् प्रत्यह तप नचिन्तानि । वधिन अस्यापि केवल राजपूद मुनि-रिनिपुम्य गडद चारणद्वन्द्वगीन. [नन्] द्या मृधनि (मन्दाकान्ता)

The first three lines set forth the three points of resemblance between Dussanta and a sage and the concluding two words of the stanza indicate the slight difference between the two. The similarity is partly based on इलेप or paronomasia सर्वभोग्ये आश्रमः as going with the king means (i) the order of life which is fit to be enjoyed by all (सर्वे भोग्य) This refers to गृहस्थ or गृहस्थाश्रम the second of the four āśramas or stages of life, the other three being ब्रह्मचर्य वानप्रस्थ and संन्यास. All people can enter on the गृहस्थाश्रम or the householder's stage. Not so however with वानप्रस्थ and संन्यास (ii) where every thing is to be enjoyed (सर्वाणि भोग्यानि यत्र). It is only in the householder's stage that one obtains full enjoyment of life. The other āśramas entail numerous restrictions (iii) on which all others depend (सर्वे इतर आश्रमे भोग्यं भवनीयं). The second āśrama is considered to be the prop of others. Note कालो ह्ययं सक्षमिद् द्वितीयं सर्वोपकारक्षममाश्रमं त ॥ R 5 10 'मया वायुं समाहित्य वर्तन्त सवजन्तव । तथा गृहस्थमाश्रित्य वर्तन्त सर्व आश्रमा ॥ Ms 8 77 सर्वेषाममिच्छेतेषां वेदस्मृतिविधानतः । गृहस्थ उच्यते श्रेष्ठं यो नीतान् विभ्रति हि ॥ 8) यथा नदीनदा सर्वे सापरे यान्ति सन्धितिम । तथैवाश्रमिणः सर्वे गृहस्थे यान्ति मन्थितिम ॥ 90 Ibid 6. As going with मुनिः सर्वभोग्य आश्रमः means in a hermitage which is open to all for enjoyment. Any guest may go and enjoy hospitality in a hermitage वसन्ति अघ्याश्रमात् residence has been taken or accepted रक्षायागात् (1) रक्षाया प्रजाया रक्षणे प्रतिपालनं यागान्वासक्त्या by means of his-application (योग) to the protection (of his subjects). The highest duty of a king is to protect his subjects. By doing this he accumulates merit. Read 'क्षत्रियस्य परो धर्मः प्रजायामवपालनम् । निदिष्टफलभाक्ता हि राजा धर्मेण युज्यते ॥ Ms 7 144. Or योगान् may mean merely 'by means of' as in 'सान्निध्ययोगात्' in Ku 8 or R 7 73. But the former explanation is preferable as it directly brings out the idea of the king's efforts to protect his subjects. (2) (a) रक्षाया भस्मन यागात् दारीरे केषनात् by the application of ashes. It is well known that ascetics smear their bodies with ashes while practising penance. (b) रक्षायै जगद्रक्षणाय योगात् यागाभ्यनान् by (the practice of); Yoga (intended) for the protection (of the world). The ascetic resorts to religious contemplation for the safety of the world. The idea here is that while the king looks to the protection of the world from physical point of view the ascetic does so from the spiritual. Roga

vabhata takes this to mean 'by the practice of yoga for the preservation of his body' अहनि अहनि इति प्रत्यहम् (every day) is an अव्ययीभाव compound in the sense of वीप्सा or repetition: वज्रिन (1) who is possessed of jurisdiction, or control (over his kingdom), (2) who is possessed of control (over the passions). Some consider that (2) also is applicable to the king. But this is not good. The Śleṣa would then lose half its charm. केवल shows the only point of difference between the king and a sage राजपूर्वं preceded by the word rājan. The king's title is Rājamuni or Rājarsi. That is the only feature which distinguishes him from a muni or rsī proper मुनि is technically defined as 'दु खेष्वनुद्विग्ममना सुखेषु विगतस्पृह । वीतरागभयक्रोध मित-वीर्मुनिरुच्यते ॥' गीता 2 36 शब्द. title चारणाना द्वन्द्वानि तै गीतः sung by couples of minstrels चारणा (चारयन्ति कीर्तिम्) were a class of minstrels who made it their business to go about singing eulogistic songs. The Cārara caste is still found in Gujarātha Here, however, celestial choristers are meant Compare चारणेभ्यस्त्वदीय जयोदाहरण श्रुत्वा V 1 चाम् अस्मिन् गीते स्मृतौ तूष्णीं चोच्यते. The idea is Dusyanta's name as a rājarsi is known even in heaven.

11 14, 1. बलभित्तम् इन्द्रा बलभित्तम्, 'the friend of Indra, Indra is called बलभित्तम् (बल भेत्ति हन्ति अर्मी) because he killed Bala or Vala, a powerful demon and a brother of Vātra, as described in the Rgveda., Note, *inter alia* 'मित्तं बलमिन्द्र अङ्गिरस्वान्' Rv 2, 11 20 मखिन् becomes मख at the end of a Tatpuruṣa compound, according to 'राजाह मखिभ्यष्टच्' पा. 5 4 91. The sentence 'अयं दुष्यन्त' suggests the idea of future events. It indicates that Dusyanta would render help to Indra and justify his title बलभित्तम्.

Stanza 15, Construc. मद् तगरपरिषप्राशुवाह वयमेक उद्विष्टाम-सीमा कृत्स्ना परिषी भुक्तवि. एतत्, न जिवम् । हि, दैत्यं, बद्धवैरा, गुरा, वस्य, अधिज्ये- वनुषि, प्रीरुहते प्रजरे न समितिपु, विजयम् आशसन्ते । (मन्दाशान्ता)

नगरपरिषी इव प्राशुवाह यस्य whose arms are long like 'a city's' beams or bars परिष = अर्शल 'an iron beam or bar used for locking or shutting a gate' Note 'परिषो योगभेदेऽज्यविशेषेऽर्शलघातयो-भेदिनी' This comparison is common (vide 'एकातपत्रा भुवमेकवीर' पुराणलादीर्घभुजो वुभोज ।' R. 18 4) and suggests the ideas of length and massiveness. In anc. ant. India the test of a warrior's

strength was his capacity to wield a bow, which required long and muscular arms उदधिभि इषामा सीमा यस्या whose boundaries are dark on account of the oceans इषाम refers to the dark-blue colour of the waters of the oceans which surround the earth उदधश्च एव इषामा सीमा यस्या would also do The idea is Dusyanta ruled the earth as far as the sea This is the usual exaggerated description of the dominions of a great monarch वृत्तना entire whole धरित्रीम् the earth धरा धरित्री धरणी शोणी ज्या काश्यपी क्षिति । अमर भुनक्ति protects Note that भुज takes आत्मनेपद except when it means 'to protect or guard in which case it is परस्मैपदी, according to भुजोऽज्वने ' पा । ३ ६६ (ओदन मुद्गन्ते । अम्बवहरति इत्यर्थ । वभुजे पृथिवीपाल पृथिवीमेव वेदयाम् । वृद्धो जता दु वयनानि भुद्गन्ते । इहोपमाणा भुजश्च । अनवन किम् । महीं भुनक्ति । मि वी) वद्ध वैर वै who have formed hostility i e whose hostility has taken deep root पौरुह्यं, belonging to Indra (पुष्टनस्य इदम्) Puruḥyā as an epithet of Indra occurs many times in the Rgveda and means 'invoked by many (पुष्टि ह्यन) समितिषु (सम् अयन्ति वासु where people meet, together) means in battles आशमन् expect, This is from the root शम् with आ-आशमन् which is always Atmanepadi A similar-sounding root is शम् शमति to praise or to tell The two should be distinguished The idea conveyed by the latter half of the stanza is that in their war with the demons the gods rely as much on the bolt of Indra as on the bow of Dusyanta Compare vii 26 below Then surely it was no wonder that Dusyanta should rule the entire earth alone It will be noticed that the second ascetic first asked Gautama as to whether the king was that famous (म) Dusyanta, the friend of Indra वलन्नित्मस्य, was a highly significant (साम्निप्राय) adjective When he was told that this was so, he declared 'then indeed (तेन हि)' 'it was no wonder that etc Now the latter half of the stanza also introduces the reason for the statement contained in the former and as such is merely an explanation of what the second ascetic meant by, 'वलन्नित्मस्य दुष्यन्त' The reading 'सुरयुवतय' for समितिषु सुरा' is not good For it is more natural to speak of the gods, rather than the gods' wives as having formed hostility with the demons, Besides a reference to surayuvatis would not be quite so appropriate in a hermit's mouth.

II 15 1—विजयस्व be victorious जि when preceded by वि and परा takes the Atmanepada, according to 'विपराम्या जे'

'पा'] 3 19 u 15 3—फलानि उपहरत 'they present fruit to the king This is because of the rule of general conduct mentioned in 'अग्निहोत्र गृह क्षेत्र मित्र भार्या सुत शिशुम् । रिक्तपाणिर्न पश्येत राजान् देवता सुहम्' मुभाषितरत्नभाष्यामार-मामान्यनीनि st' 318. u 15 5—आश्रमसंज्ञाम् ((आश्रमे सीदन्ति) to the dwellers of the hermitage The genitive in this case is obtained according to 'क्तस्य च वर्तमाने' पा 2 3 67 (वर्तमानार्थस्य क्तस्य योगे पठ्ठी म्यात् । राज्ञो मतो बद्ध पूजितो, वा । सि की) ग्धासि goblins, evil spirits u 15. 7—इष्टिविघ्नम् । obstacle or obstruction to our sacrifices Note that इष्टि is derived from यञ्-यञति and विघ्न is masculine 'विघ्नोऽन्तराय प्रवृह' अमर u 15. 8—कनिपयरात्रम् for a few nights This is accusative of time The word रात्रि appears to have been specially chosen with a view to indicate that the demons grew turbulent especially during nights There is some difficulty-regarding the grammatical formation of this word Dissolve it as कनिपया रात्रय, यस्मिन् स कतिपयरात्रः (काल) तम् The change of रात्रि to रात्र at the end of this compound is obtained by having recourse to the expedient of योगविभाग or the splitting of a Sūtra (which in the present case is 'अच् प्रत्यन्वव-पूर्वात् सामलोम्न ' पा 5 4 75), for the usual rule for the change of रात्रि to रात्र viz 'अह सर्वकदेश etc ' पा. 5. 4 87, is not available in the present case, as-कनिपय- is admitted to be not a मर्या It may be noted that Patañjali in his Mahābhāṣya does not admit yogavibhāga in 5 4 75 and hence some people look upon the present form as irregular and put it in the पृषोदरादि-class. मारुधि द्वितीय यस्य whose companion is his charioteer. This is a gentle way of suggesting that the presence of Dusyanta's army in the hermitage would be inconvenient to the forest-dwellers It further implies Dusyanta alone was quite equal to the task of dealing with the demons u 15 11—अनुकूला favourable, inasmuch as it will necessitate Dusyanta's going to the penance-grove, for which he was just in search of an excuse

Stanza 16 Construe —पूर्वेषाम् अनुकारिणि त्वयि इदं युक्तरूपम् ।
-पीरवा आपन्नाभयसत्रेषु वीक्षिता मलु । (अनुष्टुभ्)

इदम् refers to the king's readiness in conforming to their request of the ascetics For युक्तरूपं vide p 222 *supra*. आपन्नानामभयार्थ-वानि मन्त्राणि तेषु in the sacrifices for (affording) freedom from fear to the distressed. सत्रम् (more correctly written as सत्रम्-सीदन्ति-अत्र-सद् + ष्ट्) is a long sacrificial session lasting from 13 to 100

days दीक्षितः initiated, consecrated or ordained A man who had taken the formal dikṣā for a religious ceremony was forbidden to do anything else Thus दीक्षितः suggests the single handed devotion of the Pauravas to their duty of protecting the distressed Note the appropriateness of the simile drawn from sacrifices in the mouth of the ascetics

n 10 1—पदस्य पश्चाद् अनुपदम् (upon your heels) is an Arjayaibhāva compound in the sense of पश्चात् आगत —Note that this past pass part does not possess the ordinary sense of a past action, but that it denotes an action which was to commence in the near future 'The king had not actually started after the ascetics, but he was about to do so immediately Such use of the past part. had according to the Vṛtika 'आदिवर्त्मनि निष्ठा वक्तव्या' For similar use compare 'मम मन्दमाग्याया पुनरेवैव दुहिता र सापि त्वया वस्मिन्दिहैजान्ते दत्ता ।' वयमेव दूग्देणाम्यनत्र जामाया महास्या पाणिप्रहणे भविस्यतीति विन्वयत्सापि न म प्रविभाति । रत्नावली 'अस्ये च बहव शूरा मयैत्यवतजीविता.' गीता १ १ ॥ १६ ३—कुतूहलम् eagerness, curiosity The technical sense of कुतूहल is also pertinent here 'रम्यवस्तुसमागते शालना म्यान् कुतूहलम् S D १ १० ॥ १६ ५—मपरिवाहम् = परिवाहेण जगत्त्रिकेण भरितम् } with an overflow full to overflowing परि(रो)वाह (परिता वहनम्) overflow The metaphor is taken from a reservoir of water which overflows owing to the excessive amount of the liquid therein (R) Note 'पुरो-त्वीर तन्नगस्य परिवाह प्रतिक्रिया' शीघ्रतोमे च हेतव प्रत्ययेव सार्धते' U ॥ 29—वर्षोपिन is allowed to stay n 16 16—मा भेषी bc not afraid भेषी = अमेषी Aorist 2nd pers' sing of भी-त्रिभेति 'The' augment is dropped according to 'न माह्वेषी' पा ॥ ४ ७४ (अटाटो न स्म १ मा भवान् भून् मा स्म भवान् भूद्वा' मि तौ) Further note when मा is joined to an Aorist the Aorist technically has the sense of any other tense or mood according to 'माहि लुट्' पा ३ ३ १७ (सर्वलकारापवाद) But usually in the second person singular this tense with the augment cut off has the sense of the imperative mood n 16 7—एष रक्षितोऽस्मि—This shows that the king's assurance that the Vidūṣaka would be always with him was a sufficient guarantee, that, he would be immune from the fear of the demons n 16 10—विजुवाचं प्रस्थानम् start or departure for victory अनतिहर carrying the command of देवीनाम् and अम्बानि are examples of plurals used to indicate reverence (पूजार्थं बहुवचनम्) n 16 13—ननु प्रवक्ष्यामि—ननु

implies gentle censure. The king suggests that the messenger from the queen-mother ought to have been introduced without the formal announcement and permission (R) ॥ 16.18—
 पुत्रस्य पिण्डं पाल्यते अनेन इति पुत्रपिण्डपालनं पिण्ड is the ball of rice which is offered to Manes at Srāddhas. The upavāsa or fast was so called because it was intended by the queen-mother to ensure for her son viz. Dūsyanta, the libation of a ball of rice after his death. This consummation could only be achieved, if Dūsyanta had a son. That then was the object of the queen-mother's उपवास. The reading प्रवृत्तपारणं or निवृत्तपारणं means the breaking of which was to take place (on the fourth day following). This suggests that the fast was continuing for a few days and that it was to be broken on the fourth day following. The reading in the text is to be preferred because it suggests that Dūsyanta was childless, that his childlessness was being felt in the royal family and that fasts etc. were being observed with a view to obtain progeny for him. Dūsyanta's childlessness it will be remembered plays an important part in the play (R). We further begin to think from this specific reference to the king's anapātātā that his love-affair with Sākuntalā is not quite inexcusable and that he is far from belonging to the class of those libertines who marry even when they have grown-up children, men of the type of the sensual Agnimitra depicted by Kālidāsa in his earliest play ॥ 16. 9—तत्र thereat i. e. on the day of the fast अवश्यम् necessarily without fail सम्भावनीया (अहम्) I should be honoured by you (with your presence). As the fast was putra-piṇḍapālana, the presence of the putra was necessary.—॥ 16.20 अनतिहमणीयम् untransgressible, unavoidable ॥ 16. 21—प्रतिविधेयम् that which is done to counteract something, the remedy ॥ 16. 22—त्रिषङ्कु तिष्ठ stay midway like Triṣanku i. e. go neither to the penance-ground nor to the capital but stay somewhere in the middle. This is a piece of the Vidūśaka's pleasantry. Triṣanku was a celebrated king of the solar race and father of Hariscandra. His story occurs at length in Rāmāyana Bālakāṇḍa 57-60. He is there described as a just and pious king, who aspired to perform a sacrifice by virtue of which he might ascend to heaven in his mortal body. He requested his family priest Vasiṣṭha to officiate for him but the sage refused, declaring the undertaking impossible. He then went to Vasiṣṭha's

sons who called him foolish and angrily, declined to perform what their great father had pronounced impossible. The king told them he would seek another preceptor, whereupon, being, enraged, they cursed him to be a Candāla. In this pitiable condition Trisanku had recourse to Visvāmitra who took pity on him and undertook to celebrate the desired sacrifice. On being invited to be present the gods refused to attend the sacrifice, whereupon the enraged Visvāmitra by his own power of penance transported the king to the skies whither he had no sooner arrived than he was hurled down again head foremost by Indra and the other gods. The unfortunate monarch cried out to Visvāmitra for help, who arrested his downward course saying 'Stay stay', and proceeded to create new worlds stars etc. The gods intervened and decreed that whatever Visvāmitra had already created should have the permanence of Brahma's creation and that Trisanku should remain suspended where he was as a bright constellation. Thus he hangs in mid region being neither on earth nor in heaven. Read 'स्वर्गलोक गत दृष्ट्वा त्रिशङ्कुराक्यामन ॥16 महसवे सुरगणैरिदं वचनमवावीत् । त्रिशङ्कुरो गच्छ भूयस्त्व नानि स्वर्गंकृतान्य ॥17 गुरुरापहतो मूढ पन भूमिमवाक्शिरा । एवमुक्तो महेन्द्रेण त्रिशङ्कुरपतत् पुन ॥18 विनाममाता प्राहीति विद्वामिन तपोधनम् । तच्छ्रुत्वा वचन तस्य विद्वामि वस्तु वीक्षित ॥19 रोपमाहारस्यतीत्र निष्ठ तिष्ठेति चाग्रधीत । 20 अर्धाक्शिरास्त्रिशङ्कुरश्च तिष्ठत्वमरसन्निभ 32 सर्ग 10 The story of Trisanku also occurs in हरिवंश 1. 12-13 from which we know that he was a wicked king, guilty of three heinous crimes (sanku) and hence called Tri'sanku and that Visvāmitra undertook to perform for him that sacrifice, because he had saved the sages family in a famine from starvation. Read, 'पितृद्वेषपरितोषेण पुरादौ श्रीवधेन च । अशोक्षितोपमोयाच्च त्रिविधस्ते व्यनियम ॥ 12 एव शीष्यस्य शङ्कुरिति तानि दृष्ट्वा महातपा । त्रिशङ्कुरिति होवाच त्रिशङ्कुरिति स स्मृत 19' अध्याय 12 For a similar account vide Vyāpuraṇa Vol II. (Ch 27 For a similar reference to Tri'sanku note 'त्रिशङ्कुरित्वोभयत्रोक्तप्रपञ्चस्य नक्तानि मवाक्शिरास्त्रिष्यन्ति (मेवकस्य)' हर्षवर्तिन उ 7 p 191 (our edition) 'सुरलोकमारोहन् त्रिशङ्कुरित् कुपितगतम-सद्वृत्तारनिपातितो राजलक्ष्मी' वाग्म्वरी p 8 (Peterson) आवुलीनून (embarrassed perplexed) is an example of the loose use of चि

Stanza 17 'Construe — कृत्ययोर्मित्रदेशवान् मे मन, पुर शंभुं प्रतिहत श्रोतवह शोनो यथा, द्वैधीमवनि । (अनुष्टुप्)

' कृत्ययो of the two duties viz the one towards his mother

and the other towards the ascetics. These were to be performed at different places (भिन्नदेज). This made the king's mind divided in two as he did not know which to prefer प्रतिहतम् struck against, driven back यथा = इव For द्वैधीभवति vide note on द्वैधीभाव p 251 upia The simile is taken from stream which encountering a rock on the way becomes divided in two. मे मन is compared with नोतोदह नोत

॥ 17 1.—अम्बया—Note that Duśyanta has referred to his mother in the plural before in ॥ 16 11 Here he speaks of her in the singular, while in the next line the plural is once more resorted to in तत्रभवतीनाम् This we regard as an example of the poet's careless writing प्रतिगृहीत received accepted, looked upon ॥ 17 2—न खलु has the force of 'I hope you would surely not' ॥ 17—महान्नाह्वयः used 'ironically' The compound ordinarily implies censure. But the Viṅśaka understands it not and is flattered by the title Remember 'शङ्कते तैले तथा मासे वैद्ये ज्योतिषिके द्विजे । यात्राया पयि निद्राया महच्छब्दो न दीयते ॥' एतत्—रक्षोभीरकत्वम् भवति—Understand emphasis on this word 'in you who are such a great Brāhmana' ॥ 17 8—तपो रोष disturbance to the penance-grove ॥ 17 10—युवराज. Young prince. This in ancient days appears to be a regular office carrying with it certain special honour and prerogatives, in which the king's eldest son was generally installed. The Viṅśaka's humorously calling himself a Yuvarāja has a deep significance in view of the fact that he has previously expressed a desire to go like the king's younger brother. For it suggests that Duśyanta had no son, in which case alone his younger brother, as heir presumptive could be the Yuvarāja. Note the clever way in which the king's childlessness is again and again suggested to the audience ॥ 17.12—चपल indiscreet; rash बटु fellow chap The word ordinarily means a Brāhmana youth. अन्नपुरेभ्य (metaphorically) the ladies in the harem कदाचित् वक्ष्ये—This passage reveals the king's anxiety to keep his new love-affair a secret from his wives. It must be confessed that this anxiety seems somewhat strange in the case of a man whose harem is already crowded. A new love affair on the part of the king is not likely to give the ladies in the harem any very heavy shock. For, they are certainly accustomed to such things. However, the poet's intention here is to bring out the king's

दाक्षिण्य Though he has now no longer any love for his former wives, he studiously avoids giving them any offence ॥ 17. 15
 ऋषिगौरवात् may mean either (1) out of regard for the sages or (2) owing to the majesty or greatness of the sages. He suggests I would like to avoid going to the hermitage, but then the great sages would be displeased and a calamity might follow. The first is preferable as it is in consonance with the character of Dusyanta, who has all along displayed his regard for the ascetics. तापसवन्यवायाम्—This suggests Sakuntala's unsuitability to attract the king's attention अभिलाष passion longing of love. Compare 'अभिलाषमुदीरितेन्द्रिय भवमुनायामवरोन् प्रजापति ।' Ku 4 41 ॥ 17 15—पश्य (whether what I say is correct or not).

• Stanza 18 Construe—वयं क्व, मुगशावं समम् ण्धित परोक्षमन्मयः जन इव । मल, परिहासविजालन वच परमायनं न गृह्यताम् । (वैतालीय)

The king here wants to bring home to the 'Vidūṣakā' the extreme incongruity between men of his kind (वेद्यम्), who are always accustomed to deal with town bred beauties, well-versed in all the arts of fascination and girls of the forest like Sakuntalā to whom love is as a sealed book. It is thus impossible that he should entertain any affection for her (R) 'मुगशावं'—The deer are already sufficiently innocent of love matters, but then their young ones are much more so ण्धित (brought up) from एध्—एधन परोक्ष मन्मथ यस्य to whom love is unfamiliar, unknown अज्ञा पर' परोक्षम् । अव्ययीनाय । परोक्षं विद्यते अस्य स परोक्ष ।' अर्थादिवादच् मत्वर्थीय Three points have to be noted—(i) The change of अक्षि to 'अक्ष' at the end of the compound is obtained according to the गणमुत्र 'प्रतिपरिसमनुस्योऽण' (ii) पर + अक्ष is expected to yield 'पराक्षम्' We however, get the irregular form परोक्ष, which पत्रञ्जलि accounts for in 3 ways 'परोभाक् परस्याक्षे परोभे' लिटि 'दृश्यताम् । उन्व 'वादे' परादक्षणमिदं धर्मोद्दिष्टपातनात्' महाभाष्य (iii) अक्षि means generally any sense परोक्ष, therefore means 'beyond the scope of all senses, completely unknown' परिहास 'विद्वद् जपितम् uttered perversely or at random' in jest Or 'परिहासेन विविध जन्तु यत्र' where many things (such as the glowing description of Sakuntalā's beauty) were said in jest 'परमायनं as the highest thing i. e. the truth' The instrumental shows 'अभेद' or तादात्म्य

The dramatic purpose of Dusyanta's hunt with which Kālidāsa

commenced his play, was to bring about an accidental meeting between the king and Śakuntalā wherein both were to fall in love with each other. That purpose was achieved towards the close of Act 1 and the lovers had parted, as we have seen, longing for each other's company. The hunt was now to be discontinued therefore. The king could not with propriety have done so off-hand, though he was in no mood to continue the chase. The garrulous Vidūṣaka was therefore necessary and his request was eminently welcome to Duṣyanta. The humorous description of his wretched condition given by the Vidūṣaka at the beginning of this Act also serves the purpose of relieving the monotony which the audience is likely to feel, when during the course of the first three Acts it is served principally with the love-sentiment. The Vidūṣaka's soliloquy further tells us how the king passed the previous night and prepares us to receive him in the particular state of mind in which he makes his entrance on the stage.

The scene with the general to whom the order for discontinuing the chase was to be issued gave the poet an opportunity of depicting the real character of courtiers which he has cleverly used by giving the Śenāpati an *aside* of only two short sentences, which are yet so full of meaning. In this we have noted one fault, which has been duly pointed out in our notes on the passage.

Though eager to meet Śakuntalā again, the king could find no adequate excuse for going to the hermitage. The invitation which he had received from the girls when they parted company, was after all formal and it was not meet for him to take advantage of it, especially when his identity had become known to the ascetics. How then was the poet to send the king to the penance-grove once more? It was quite necessary for him to do so with a view to the future development of the plot. As we see the king anxious to find an excuse for visiting the hermitage again and as the one invented by the Vidūṣaka to whom an appeal had been made in the matter fails on the ground of its unsuitability we become very eager to know how Kāśhīdāsa will extricate his hero from this apparently unremovable difficulty. But though we do not know of it the poet has already made provision for this contingency. We scarcely understand the full significance of the Vaikhāṇasa's answer to the king when to the latter's natural query as to whether Kāṇva is at home, the ascetic replies

that he has gone to the Somatirth in Act I (1 13 3) Kanva's absence from the grove we now learn affords a chance for the evil spirits to indulge in their mischievous activities of putting obstacles in the way of the ascetics' sacrifices and the king stands on the stage at a loss to know how to proceed in his love affair, two hermit youths make their appearance and seek his help against those disturbers of the rites. The request is highly acceptable to the king and is at once granted. Thus we see that the poet's cleverness in keeping Kanva out at the time when the king goes to his hermitage has such a far reaching consequence. Another fact to be noted in this connection is that in his conversation with the Vidūṣaka the king had remarked that as he was known to some of the ascetics in his real character, it was not possible for him to visit the hermitage without some excuse. But what appeared to him to be unfavourable to his cause really turned out in his favour for had he not been so known the ascetics would not have approached him with a request to grace the hermitage with his presence for a few days.

The king has now obtained what he wanted viz. an excuse to go to the hermitage again but at this time a messenger from the capital brings a command from the queen mother to be present there on the fourth day following. He is again in a difficulty. On one side is the mother's command on another the business of the ascetics. Both are inviolable. The king at last decides to send his Vidūṣaka to the capital as his representative and goes to the hermitage himself to do the hermits' bidding. What is the dramatic purpose of putting the king in this dilemma and making him decide in the way he did? We believe the poet has achieved more purposes than one by this incident towards the close of Act II. First the fact that Duṣyanta places his public duty over private duty however urgent the latter may be and that he has great regard for ascetics is once more brought to our notice. Secondly the presence of his army in or near the hermitage would have been inconvenient to the dwellers thereof. Karabhaka's arrival provides the king with an easy way of sending it away. Thirdly, attention of the audience is once more drawn to the king's childlessness and to the fact that it was being felt in the royal household and usual remedies such as fasts, etc. were being adopted to remove it. Last but not the least the

king is shown to be a dakṣiṇa lover inasmuch as though his heart is transferred to Śakuntalā he retains abundant regard for his previous wives from whom he arranges to keep his new love-adventure a secret by telling his Vidūṣaka a blunt falsehood regarding the real motive of his going to the hermitage. Now this falsehood is told to the Vidūṣaka in such a natural manner and looks so innocent, that its full import and significance are hardly appreciated by the audience at this stage, but when they come to the sixth Act (vi S 28-30) they realise what a terrible consequence the innocent-looking falsehood which then appeared to be quite justifiable had on the course of Śakuntalā's destiny. This falsehood also saves the poet from another undesirable situation which probably would have arisen in its absence and for which the reader is referred to our remarks on the importance of *Itihāsapadikā* song at the end of the Notes on Act V.

It will thus be seen that the various incidents described in Act II are managed with skill and possess each a dramatic purpose of its own. The whole scene is laid in the king's camp not far away from the hermitage and there is not much of physical action in the Act. Yet the central theme of Act I, the love between the king and Śakuntalā is developing and the reader is prepared to see its consummation in the next Act.

ACT III

THE PRIYAMĪDĪ

[A pupil of Kāśyapa is out collecting the sacred grass for the sacrifice. From his soliloquy we learn how surprised he is at the great prowess of King Dusyanta who no sooner entered the hermitage than the obstacles to the holy rites were removed. In the course of his ramble he observes Priyamīdā carrying the Uśīra-unguent and lotus leaves and on inquiry learns that Śakuntalā is down with an attack of sun-stroke and that the articles are required for cooling her body. He warns Priyamīdā to take good care of the Kulapati's daughter, for she is his very breath and tells her that he will presently send for Śakuntalā the sacrificial soothing water in Gautamī's hands.]

III 0 3—कुशान् आदाय—च, न and क print this as part of the first stage direction as 'न प्रविशति कुशानादाय यजमानशिष्ये. This

is to be rejected for two reasons (i) Such stage directions never contain a gerund which would indicate that another action immediately preceding प्रवेश had to be gone through by the character before making his entrance his is 'dramatically impossible as such action which must *precede* the entrance cannot be exhibited to the audience. If the poet had meant to include this in the first stage direction he would have said 'सकुश' or कुशहस्त (ii) वृत्तान आदाय after the entrance of the pupil is very useful from the point of view of stage-effect. The pupil enters before and he actually begins his soliloquy he moves about here and there gathering kusa grass. This has the effect of capturing the attention of the audience who generally is in an unsettled state at the beginning of a fresh Act m 0 7 प्रविष्ट एव प्रविष्टमात्रम् तस्मिन् no sooner had he entered. This is an irregular compound form d according to मयूरध्वसकादयश्च पा 2 1 ~2 which gives a group of some of the important irregular compounds. Such compounds are generally neuter but Kālidāsa often looks upon them as pure adjectives agreeing in gender with the nouns they qualify. Vide 'स विद्धमात्रं किं नागल्पमुत्सृज्य तद्विस्मितसंन्यदुष्ट ।' R ० 51. The present compound may be an instance of that kind (R). Note that both मात्र and एव which indicate अवधारण or exclusive restriction are used in the present passage and one of them would therefore appear to be unnecessary. But both may be accounted for by saying that while the one has reference to action (viz entering) the other refers to time. The king simply entered and did nothing else and even exactly when he entered and not a moment later the effect described followed m 0 'निगता 'उपप्लवा (obstacles molstation) येषाम गानि निगप्लवानि ।

Stanza 1 Construe —वाणमघान का यथा । स हि दूरत ज्यामदनेव घनुष द्वाकारेण इव विघ्नान् अपाति । (अनुष्टुभ)

There was no necessity for the king to aim his arrow. The mere twang of his bow string which is fancied to be the *hūm* sound indicative of wrath, of his bow was enough to dispel (अप + उह-उहति) obstacles. The fancy suggests the comparison of the king's bow with Rudra who is said to frighten enemies away by his dreadful *humkāra*. Compare द्वाकारास्त्रा हि रुद्रा 'मल्लिनाथ on Ku - 28 also Ku ० 54 Raghavabhatta alternatively construes 'स घनुष ज्यामदनेव द्वाकारेण इव' etc and

remarks this implies the king's comparison with Gaṇapati. This is far-fetched. Besides in 'घनुष' 'ज्यागृहेनैव' the word 'घनुष' becomes redundant.

m 1. 1-वेदिनस्तरणार्थम् for strewing on the altar ऋत्विग्भ्य — ऋतौ यजन्ति ते ऋत्विज् those that sacrifice, at the proper time, priests. These are to be distinguished from यजेमान्, which though literally meaning 'sacrificing' signifies the patron or the man for whom the sacrifice is performed. Vide R 18 12. The Yajamāna in the present case was Kāśyapa, for whom, though he was absent, the sacrifice was being performed. There are four principal priests viz होतृ, उद्गातृ, अध्वर्यु and ब्रह्मा. For the most ancient list of such priests vide Rv 2' 1, 2. A 11111 is thus defined by Manu 'जगन्वाचेय पाकयज्ञानग्निष्टोमादिकान् महान् । य करोति वृतांश्च स तस्यैत्विग्निहाच्यते ॥ 2 143 (in 1' 2-आकाशे) (In the air) is a stage-direction used when there is only one character on the stage who pretends to see somebody in the distance, shouts out a question and after feigning he has heard the reply repeats it for the information of the audience with the words 'किं ब्रवीषि' or 'किं भणसि' or 'किं कथयसि' at the beginning and 'इति' at the end of it. Such device is known as आकाशभाषितम् and is resorted to in order to avoid the unnecessary introduction of a new character. For definition vide Appendix A उशीरानुलेपनम् Usīra-ointment. The Usīra signifies the cool and fragrant roots of a plant known as वाळा in Marathi. When a lady (or even a man) suffers from the tortures of love and feels a burning sensation all over her body things like Usīra, lotus-leaves, camphor, sandal etc. are often used as remedies to alleviate heat. And yet the tremendous heat is even as in the case of *Sākuntalā* (vide Text in 789), not a whit lessened. We are told by Sanskrit poets. In this connection read passages from Bāṇa's *Kādambarī* which describe the various cool palliatives that Kōpiñjala had applied to the body of the love-sick Pundarikā (pp 150-157) and the hūmagraha of *Kādambarī* and the love-torn Princess therein (pp 215, 216) and also passages describing *Dandīm's Avantisundarī* in the *Daśakumārācārīta* pp 82-83 (our edition) in 1 3-श्रुतिमभिनीय gesticulating he heard 'This is because there was really no' *Priyamvadā* there nor was any reply actually given. आतपल्लदधनात् owing to the injury (caused) by heat बलवत् (exceedingly) is an adverb 'निवृपणम् lit causing to extinguish' ; c 'cooling' in 1, 3-उच्छ्वसितम् the

very breath (compare Ku. 7 4 वैतानिक (वितानस्य इदम् or वितानमवम्) belonging, to the sacrifice sacrificial शान्त्युदकम् soothing water water which has been consecrated in the sacrifice with a view to endow it with the quality of affording relief to the person on whom it is sprinkled विमज्जयिष्यामि I shall send Note that this verb is causal but is used in an active sense Such use is not uncommon in Kālidāsa विष्कम्भक the Prelude

In a drama there are always certain subordinate parts of the plot which are important enough for the audience to know, but, which at the same time are not so important as to be regularly enacted on the stage Thus there are certain incidents the knowledge of which is necessary for the audience in order to pick up the thread of the narrative, but which are impossible to be actually represented on the stage either on account of the inherent difficulty involved in such representation or on account of the prohibition of their representation laid down in works on dramaturgy It is just these subordinate parts and these incidents that form the proper province of a *Viṣkambhaka* or Prelude and a *Pravesaka* or Interlude (for definitions of these and the technical difference between them vide Appendix A) Used at the beginning of an act the purpose of a Prelude or an Interlude is to connect the preceding with the subsequent Act by informing the audience of what has happened in the interval either by direct statement, or better, by indirect suggestions The very nature of a Prelude or an Interlude precludes the possibility of characters of the first class taking part therein and they are therefore, run by middle or low characters Their purpose necessarily gives them an air of artificiality and the cleverer the dramatic artist is the more natural and easy his Preludes and Interludes turn out From this point of view, as from many others Kālidāsa shows himself to be a consummate artist in his *Sakuntala* His two Preludes and one Interlude in this play are of a very high order This Prelude, for example, though so short, is so full of suggestions and is so naturally managed The king we learn, has true to his promise gone into the hermitage and his very presence has been enough to scare goblins away *Sakuntala* has advanced deeper and deeper in love and her condition has begun to demand careful attention on the part of her friends who have already commenced to treat her in the way lovers' persons are generally

treated. When one learns this, one becomes exceedingly eager to know how the king is faring all this while. And the clever poet does not keep the audience long in suspense for the Prelude is at once over, and Dusyanta himself makes his appearance.

When sacrifices were being performed, it was quite natural that pupils should go about collecting the sacred grass. When Priyamvadā was observed carrying rather unusual articles like the Uśīra ointment, it was perfectly human that inquiries should be made regarding their purpose. When again the clever girl informed the innocent hermit-boy that Śakuntalā was suffering from heat, it was once more quite in the fitness of things that he should grow alarmed at the condition of the Kulapati's beloved daughter and volunteer in his own way to treat her by sending for her the sacrificial soothing water with old Gautamī. The result of all this is that when the pupil utters his last sentence, we scarcely realise its significance, as it appears to possess nothing uncommon about it, until we arrive towards the close of the Act, when it at once dawns on us that the innocent-looking sentence has been cleverly put in by the poet to serve an important purpose later on.

THE MAIN SCENE

[In accordance with the request of the ascetics king Dusyanta has gone to Kanva's hermitage to guard their holy rites against the attacks of the evil spirits. There he has to keep a vigilant watch. The mid-day sacrifice is over and the priests have given him a short recess. The king is deeply in love, suffers all the usual tortures of love-longing and knows not where best to pass his leisure. He concludes nothing will give him relief so much as the sight of his beloved and therefore, goes to a bower of creepers on the Māhū, where he expects to see her. He finds Śakuntalā is lying on a bed of flowers, waited upon by her friends and with a view to hear their confidential talks conceals himself behind the branches of trees.

Śakuntalā now makes her appearance on the stage along with her two friends. She is far advanced in love and all the cool applications of her friends are of no avail to allay her heat. Priyamvadā and Anasūyā have already begun to suspect the real cause

of Sakuntalā's indisposition and in a loving manner they extract from her a full confession of her love. A plan is quickly hatched whereby they decide to send a letter of love to the king and Pravānvada readily undertakes to reach it to its owner, concealed under holy flowers. Dusyanta now sees a suitable opportunity for him to introduce himself with his own confession of love and his entrance works as an agreeable surprise to the forest girls. Under the pretence of helping a young deer the two friends then quit the bower, leaving the lovers alone.

At this juncture old Gautami arrives with the sacrificial soothing water for Sakuntala and the meeting of the lovers, thus abruptly terminates. Gautami takes Sakuntalā away with her and Dusyanta is left alone in the bower to brood over his disappointment. A call from the hermits, whose evening rites are disturbed by the evil spirits brings the king back to himself and he goes away to punish the mischief doers.]

III 1 10 — कामयमानस्य (विरहिण) अवस्था इव अवस्था यस्य in the state of a love sick person. Such compounds have been noted above (pp 221-222). The reading कामयानावस्य can also be accounted for by saying that the augment म् to be prefixed to the pres participle termination, आन् is optional. Vemana remarks, 'कामयानशब्द सिद्धोज्जादिदत्त्वं ।' का सू 5 2 83 Rāghava makes a frantic attempt to explain कामयान in another way as 'यदा कामस्य यान उद्गमनं आरोहणे वा 'या अवस्था जमिलायाश्चास्ता यस्य स' For the use of the word 'वद' R 10 50 and मन्त्रिणाय thereon

Stanza 2 Construe — त्वमस्मा वीर्यं जाने । सा, बाला, परवती, इति म विदितम् । तथापि इदं हृदयं ततो निवन्मितुम्, अलं त्व अस्मिः । (आर्षा) ७-

The king knows Sakuntalā loves him but she is not her own mistress. "Trying" to have her perforce is dangerous as the god दाहामुक्तेज, in the ascetics is sure to act upon him in that case. Yet he is so deeply in love with the maiden that he cannot withdraw his heart from her.

III 2, 1 — मदनदोधाम्, torment 'of love' निरूप्य, having gesticulated. By what gesticulations a character suggested *orm nt of love* to the audience in those days cannot be known.

It would be easy to imagine gesticulations to suggest, say, head-ache, or tooth-ache, or stomach-ache, but how could madana-bādhā be suggested? Evidently, some conventional gesticulations must have been prevalent in those days. The epithets कुसुमायुध and चन्द्रमन् are suggestive inasmuch as they show how Love and the Moon are विश्वमनीय. One need not be afraid of him who is flower-armed and the Moon by his very nature is the delighter. चन्द्रमा is thus explained चन्द्र कर्पूर मादृश्येन माति तुलयति चन्द्रम् आल्हाद मिमीते निर्मिमीते इति वा । अथवा चन्द्रनि आल्हादयति इति चन्द्र । मिमीते कालमिति मा । चन्द्रश्चान्नी माश्च for विश्वमनीय and similar idea compare मालविकाग्निमित्रम् ॥ २ ॥ २ २ —अनिमधीयते = विप्रलभ्यते is deceived मर्थं मुत्तुदे host

Stanza 3 Construc —नव कुसुमगरत्वम् इभदो शीतरश्मित्वम्, इद द्वय महिषेषु अययार्थं दृश्यते । इन्दु हिमगर्भं मयूखं अग्नि विसृजति, त्वमपि कुसुमवापान् वज्रसारीकरोषि । (मालिनी)

Though Love and the Moon thus appear to be विश्वासनीया, they belie their exterior in the case of men like Dugyanta Foī, the moon is found to pour fire with his cool rays and Love makes his flowery arrows of adamant strength कुसुमगरत्वम्—That Love possesses flowers for his arrows is a convention well known in Sanskrit literature. These arrows are variously mentioned. Vide कालिकापुराण २ 'कौमुदानी तथास्त्राणि पञ्चादाय द्विजोत्तमा ॥ १५ हर्षण रोचनाल्य च मोहन शोषण तथा । मारण चेति सञ्जाभिर्मुनिमोहकराण्यपि ॥ १६ ', 'समोहनोन्मादनी च शोषणस्तापनस्तथा ॥ स्तम्भनश्चेति कामस्य पञ्चवाणाः प्रकीर्तिता ॥ ' अरविन्दमशोक च वृत्त च नवमल्लिका ॥ नीलोत्पल च पञ्चने पञ्चवाणस्य सायका ॥ ' Jayadeva gives a different list of these in his Gīta-ovnda १० 'बन्धूकयुतिवान्धवोऽयमधर भिन्धो मधुकच्छविगण्डञ्चण्डि-चकास्ति नीलतलिनश्रीमोचन लोचनम् । नागभ्यति तिलप्रसूनपदवी कुन्दाभदन्ति प्रिये प्रायस्त्वन्मुक्तेष्वेया विजयते विश्व स पुष्पायुध ॥ ' In the Mandasole Stone Inscription of Kumāragupta (437-498 A D) another five flowers are said to have formed the famous flower-arrows of Love स्पष्टरशोकतल्लेकतसिन्दुवारलोलोत्तिमुक्तरफलाभदयन्तिकानांम् । पुष्पोद्गमैर्गभिनवैरविभ्य नूनमैव्य विजृम्भितशरे हृद्यूतदेहे ॥ Corpus Inscriptionum Indicarum vol (III Gupt) Inscriptions No 1 st 10) p 83 A stanza of श्रीपालकविराज quoted in शाउरंगधर्मदनि (No ' 789) speaks of the five arrows as follows 'मन्दोऽय मलयानिल' किसलय चूतद्रमणा नव माधतल्लोकिलकूजितं विचकिलाभोद, पुराण मधु । वाणानित्युपदीकरोति सुरभि,

पञ्चदश पञ्चदशे यूनामिन्द्रियपञ्चवस्य युगपत्समाहृगपादिन ॥' अयस्य योग्यम् यथायम् compatible with the sense) is an अव्ययीभाव compound in the sense of वायना न यथायम् अयथायम् not true to its meaning, untrue वज्रसारीकरोपि is an example of the च्व used in its technical sense, for the arrows cannot be said to have been really transformed into those of adamantine strength.

॥ 3 1—कामदेव suggests that as being a god Kāma is expected to be full of pity or compassion (अनुशील)

—Stanza 4 Construe—नून हरकोपवह्निः त्वयि, और्व इव अम्बुराशौ, अद्यापि ज्वलति । अन्यथा [हे] मन्मथ भस्मावशेषस्त्व मद्दिधानामित्यमुष्ण कथ [भवसि] । (उपजानि)

The king cannot understand how Love could be so hot. He, therefore, tries to account for the fact by imagining that Śiva's fire of anger is yet burning in Kāma's body. नूनम् indicates the presence of the उद्भवा in the stanza हरकोपवह्निः—This refers to the story of the destruction of Madana by Śiva, who caused fire to issue from his third eye and with it burnt Cupid to ashes when the latter tried to swerve the great god's mind from its usual equanimity. Vide Ku. 3 and Rāmāyana Bālakānda 25. Love thenceforward came to be known as ananga or bodyless. और्व is the submarine fire which is said to devour the water of the sea. It was the name of a ऋषि, son of च्यवन and grand-son of भृगु. The Mbh. relates that king Kṛtavīrya had conferred on the Bhṛgus vast amounts of wealth in Soma sacrifices. On his death his sons, the Kṛtavīryas, wanted money for some purpose. They went to the Bhṛgus, who they know, held large amounts. Some of the Bhṛgus through fear gave their stocks to the Kṛtavīryas, while others dug their wealth in the ground. In order to obtain all the wealth of the Bhṛgus, the Kṛtavīryas proceeded to destroy them, including even the children in the womb. One of the women of that family, who was pregnant secreted the foetus in her thigh (उर) whence the child at its birth was called Aurva. On beholding him the Kṛtavīryas were struck with blindness and his wrath gave rise to a flame, which would have consumed the whole world, had he not at the desire of his Pitr's the Bhṛgavas, cast it into the ocean where he remained concealed with the face of a horse (hence his name वडव—वडवाया भव born of a mare, or वडवानल—वडवाया अनल)

and is said to consume its water. Vide आदिपर्वे अद्याप
 194 195, 196, 'ततन्न शोषणं ततः जीर्वाग्निं, वरुणालये । उत्सर्ज-
 सः शैवाप उपपृच्छते (ear's) महोदधौ ॥ 21 -- महद्द्वयशिरोः भूत्वा
 यत्तद्वेदविदो विदुः । तमग्निमुद्दिग्द्वजान् पितृत्यापो महोदधौ ॥ 22 The हरिवंश.
 1 45 gives a different account of this submarine-fire The ऋषि
 उर्वं had gained great powers by his austerities and was once
 pressed by the gods and others to beget children that he might
 perpetuate his race. He consented, but warned them that his
 offspring would consume the world. Accordingly, he created
 from his thigh a devouring fire, which when produced, demanded
 nourishment and would have consumed the whole world had
 not Brahmā appeared and assigned to it the ocean as its habitation
 and the waves as its food मुकुट (as quoted in व्या सु.) refers
 to this fire as follows 'उर्वेण किलायोमिजपुत्रार्थिना ऊर्मथितः, तत्र
 ज्वालामयं पुरुषो जातः, तस्य च समुद्रं जायते-आसीदिदि श्रुतिः- This fire is
 also known as काकपञ्च. Note 'काकमीवज्जलं वाप्य - ध्वजं उवाच, ।
 तस्य समुद्रादुद्गच्छन्त्या ज्वालया जातवाप्यस्य तत्केनतुल्यत्वात्तस्य तयात्वम्' Tr.
 It may by the by be remarked that the story of the
 submarine fire was probably invented in order to account
 for the apparently inexplicable phenomenon viz that the sea does
 not swell in dimensions and flood the whole world though so
 many rivers pour their contents therein day after-day and year
 after year. For, we cannot expect people in primitive days to
 be aware of the process of evaporation. Williams thinks that the
 story was doubtless invented to suit the phenomenon of a marine
 Jvālāmukhi or Volcano, which exhaled bituminous inflammable
 gas which occasionally showed itself above the sea, perhaps in the
 form of a horse's mouth. Langlois places the position of it on the
 coast north of Malabar. Some again, think that the story, is an
 allegorical explanation of the physical phenomenon that the
 temperature of the water of the sea at its bottom is considerably
 high मन्मथ is explained as मतो मथ the destroyer of discrimina-
 tion. Note 'यस्मात् प्रमथ्य चेतस्त्व जातोऽन्माक तथा विधे । तन्माम्मन्मथनाम्ना
 स्व-लोके न्यातो भविष्यति ॥' कालिकापुराण 2 4. 'समन्थो मामपहस्ति तनिज-
 न्नाबन्धमेन विलोकयन्तीममूयथेव अतिमाथ मथनन् निजनाम मान्धयं करोति'
 दशकुमार p 78 (our edition); also विट्कालभञ्जिका 1 15

Stanza 5 Construe — सदिरागतेनवना तामधिकृत्य प्रहरति इति अग्नि-
 मनसो रुजमावहन् अपि मकरकेतु मे अभिमत । (आर्या)

In stanza 4 the king complains that Love is tormenting him. He now changes his point of view (अथवा) and says that because the torment of Love has reference to his lady love it is welcome to him. This proceeds from the lover's attitude of mind that looks upon everything connected with the beloved as agreeable. Compare 'विमत्स्या न प्रेय U 1 38. The latter half of the stanza is not well worded यदि is superfluous and must therefore be understood to have been used as an expletive मदिरायत्नयना is explained in more than one way (1) मदयते इति or मद्यन्ति आभ्यामिति मदिरं those that intoxicate or bewitch मदिरं च आयते च । ईदृशं नयने यस्या of long or wide bewitching eyes आयतत्व of the eyes is considered to be a sign of feminine beauty. This is the correct and best explanation मदिर in the sense मदकर occurs several times in the Rgveda with reference to the Soma juice (2) मदिरं = अन्नवैषम्याने Compare सौष्टवेनापरित्यक्त्वा म्भरापाद्गमनाहरः । वैषम्यान्तरा दृष्टिमदिरा परिवीतिता' हेमाद्रि (3) मदिरं = मज्जामदे (राषवभट्ट) Compare मदिराक्षि = मत्तशोचन मज्जिनाथ on R 868) (4) मदिरा इव आयते च etc attractive like wine. To a lover wine presents a most attractive appearance. The eyes of the beloved too are equally attractive. Also read 'आपूयमानमध्या या क्षामा चाञ्चिताम्बा । दृष्टिविकसितापाद्भ्या मदिरा तरणे मदे ॥' 'हृषिकमिन्तपामा विद्वत्पलोचना दृष्टिविकसितापाद्भ्या मदिरा तरणे मदे ॥ See 'प्रमान फार शातर एयादी मदिराक्षी मिद्विना यद्वै, षण दान पिञ्ज ह्येते लाल आऽ म्भज स्वन लक्ष मदिराक्ष वन्ता येत गटवरीऽ 'एकव प्पला' p 12 मन्वत्तु -- Love is so-called because he possesses on his banner the figure of a crocodile. Sometimes he is represented as fish bannered (मीनवन्त) The passage from 'भगवन् बुमुमायुव' up to ग्रहस्तीनि' has been rightly objected to as being an interpolation. Kālidāsa generally does not make his characters repeat stanza after stanza in such rapid succession. Besides the passage shows clear traces of bad workmanship and its omission does not in any way mar the continuity of thought.

III 5 1—सस्त्रियं क्रमणि the rite being concluded. This refers to, the mid day sacrifice. For, the time of the present action is the afternoon. Toward, the close of the Act we shall find king is called away to protect the evening rites. विप्रमं refers to mental fatigue and is therefore to be preferred to धमव्यसतम्. There was no occasion for धम. Besides विप्रमं agrees with the

stage-direction 'सन्वेद परिक्रम्य' in 5 3 — उग्रतपवेलाम् उग्र
 आतप यस्या ताम् the time of intense heat मालिनीतीरेषु—
 The plural refers to various spots on the banks of the Māhni
 The king fancies Śakuntalā is moving from one bower to another
 as she finds relief in none प्रवातमुभय प्रकृष्टेन वातेन पवननेन
 मुनय आनन्ददायी charming or delightful by reason of its
 excellent breeze.

Stanza 6 Construe — जरविन्दसुरभि मालिनीतरङ्गणा कणवाही पवन
 अनन्वतत्तै अटगै अविग्लमालिङ्गितु शक्यम् । (आर्या)

When the king came to the particular breezy spot on the
 Māhni, he thought it was the best place where the cool, fragrant
 wind could be most pleasantly enjoyed by one who was suffering
 from longings of love कणवाही wafting particles This suggests
 coolness It would have been better if the fragrance had also
 been suggested instead of being expressed by the word surabhi.
 अटगै — The king does not say definitely whose limbs are meant.
 It is possible the limbs of Śakuntalā are also heated by Love,
 even like those of the king, and she may have repaired to this very
 spot to enjoy the cool fragrant breeze पवन आङ्गिङ्गितु शक्यम्—
 Note the idiomatic use of शक्यम्, which like युक्तम् is used even
 when it differs in gender or number or both from the noun which
 it qualifies Compare 'शक्यमिति रूप विलिङ्गवचनस्यापि कर्माभिधाय
 मामान्योपक्रमात्' वामन का सू 5 2 23, also मरिलनाय on Ku 2 55.
 For difference in gender, number and both vide respectively
 शक्यं चानेन श्वमागादिभिरपि कृत् प्रतिहन्तुम्' महाभाष्य, 'शक्यं चानेन
 शालिमासादीनि अपि व्रतयितुम्' Ibid, शक्यमोपधिपतेर्नवोदया
 छेत्तुमग्रनखनपुटं करा ॥' Ku 3 62 Regular use of the same word,
 as 'शक्यो वारयितु जलेन हुतमुक् वैराग्यगतक, or 'शक्यमनेन मरणमपि अनु-
 भवितुम्' Mā in also occurs in literature

in 6 1 — वेतसपन्निक्षिप्ते वेतनै परिक्षिप्ते परिवृते वेष्टिते surrounded
 or enclosed by canes

Stanza 7 Construe — अन्य (लनामण्डपस्य) पाण्डुसिक्तते द्वारे पुरस्तात्
 अभ्युक्षणा, पश्चात् अधनगीरवान् अवगाटा अभिनवा पवपदिसत् दृश्यते। (आर्या)

This gives the reason why the king thinks Śakuntalā is in
 that bower The fresh line of foot impressions was observed to
 be raised in front and depressed behind. This was because of
 the heaviness of Śakuntalā's buttocks अधनगीरव is considered

to be a sign of feminine beauty. For a similar idea compare 'पद्म्या स्फुटोद्गुमती यदि सा सुग्रीवी भेषानिवृष्टसिक्ततां वनस्थलीषु । पश्चात्प्रतापुदनिस्तम्बनया तिताभ्यां दृश्येत चारुपदपद्मविरलवनकाटका ॥' V 11 6, 'श्रीणी-भारादलसगमता' Me 88 and Ku 1 83 : (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

in 7 1—विद्वेषान्तरेण through the interstice of the branches.
 in 7 2—निर्वाणम् literally means extinction. The word is peculiar to Buddhist philosophy and means the final beatitude, which according to the Buddhists, consists in the complete annihilation of all desires and of individual existence. The word thus came to mean the highest delight, the greatest felicity, the supreme bliss. It is very appropriate in describing the kind of delight, which the king felt at the sight of his beloved. आम्बरणम् a covering. शिलापट्टमधिगयाना—The roots शी, स्या and आम्, when preceded by अघि, govern the accusative of the place where these actions are performed, according to 'अघिशीड्म्यासां वम' पा. 1 4 46 (अघिपूर्वाणामेयामाचारं वमं स्यात् । अघिशते, अघिनिष्ठति, अघ्यास्ते वा वृकृष्ण हरि । सि कौ) धन्वास्वते is being waited upon in 7 7—सुखयनि= सुख करोति—according to the गणसूत्र 'कृत्तरानि कदाचष्टे' सुखयनि may also be explained as सुखवन् करोति (सुख + मनुर् + णिच् + शतृ, the मनुर् being dropped). The reading मुहाश्चि (मुखायते) is bad as it means 'experiences pleasure,' according to 'सुखादिभ्यः कर्तृवेदनायाम्' पा 3 1 18 (मुखादिभ्यः कर्मभ्यो वेदनायामर्थे कथञ्च स्याद्देनाकर्तुरेव चेत् सुखादीनि । सुखं वेदयते २८ अनुभवति मुखायते । सि. कौ.) The reading मुहाप द (मुखायते)—is easy. It means 'Does it conduce to your pleasure? Does it give you pleasure?' in 7 8—किं सख्यो—This small sentence is so full of meaning. It brings to the reader's notice more than a whole paragraph of eloquent description of Bāna would have done the seriousness of Sakuntalā's condition. Though her friends were fanning her with lotus-leaves, her heat was so great that she was quite unconscious of the fact in 7 10. 11—आनपदोप the fault or the injurious effect of heat उत यथा—'The king all along suspects that Sakuntalā is love sick. But he knows heat may also have a similar effect on such a delicate person. But after observing her for a time he definitely concludes that the second alternative is out of question —

Stanza 8 Construc —स्तनव्यस्तोतीरं प्रसियिन्मृणालं कवचय प्रियाया-
 मावाचम् इदं वपुः किमपि बभूवीयं [वर्तते] । मनमिजनिदाघप्रमरयो ताप- सम-
 [इति] कामम् । सुखनिपु श्रीष्मस्य तु अपराद्धमेव मुभग न [अस्ति] । [निवर्तिणी]

In her distress *Sakuntalā* appeared to be indescribably (किमपि) 'charming'. Thus does not happen when a young girl suffers from heat. The king, therefore, concludes that *Sakuntalā*'s indisposition was due to love. Uśra ointment and bracelets of lotus-stalks are used to allay heat. *Sakuntalā* wore only a single bracelet of this kind and that too was loose. This suggests her extreme delicacy. Two bracelets would have been too heavy for her सादाधम् (आ दाधया सहितम्) -The preposition आ (आसमन्तात्) suggests that the bōdhā (distress or torment) pervaded 'all her body' मनसिज प्रसरयो मनसिजनिदाधयो मदनगीप्सयो प्रसरो व्यापारी (operations) नयो मनसिजप्रसरस्य निदाधप्रसरजस्य च इत्यर्थः. Love is called मनसिज, because it is born, takes its rise in the mind of men and women अपराद्धम् offence, injury. This suggests the ladies are innocent. It is the 'summer' that offends them by causing suffering सुभगम् charming. The suffering inflicted by love lends additional charm to a young girl. Rāghavabhatta notes 'प्रक्रमभङ्ग' in the stanza because the poet first uses the word नाप and then refers to the same effect by अपराद्धम्. He therefore, proposes to amend the fourth line as 'निदाधन्वेनादृग्युवतिषु न नापन्तु सुभग'. The reading तदपि = तथापि represents the popular view that मादाधत्तम् and कमनीयत्वम् do not generally reside in the same place. Yet they were found to be समानाधिकरण in *Sakuntalā*.

III 8 3—पर्युत्सुका uneasy. In erotic poetry the word refers to the uneasiness of love. III 8 4—नसिन्निभत्त = स राजसि निमित्त यस्य or तत् प्रथमदर्शनं निमित्त यस्य. The first is preferable आतद्दक affliction. III 8 7—आण्डका suspicion, apprehension. III 8 14—अनभ्यन्तरे 'न अभ्यन्तरमनयो those who do not possess the inside or the secret experience of, not intimate or conversant with वृत्तान्त subject or topic, matters or incidents. इतिहासनिबन्धेषु in historical accounts or compositions. इतिहास is derived as इति ह आस (verily it thus happened). Bhānuji has 'इति ह' इति पारम्पर्यापदेश अव्ययम् । तदस्ति अस्मिन्. The term is thus defined धर्मार्थकाममोक्षाणामुपदेगममन्वितम् । पूर्ववृत्तं कथायुक्तमितिहास प्रचक्षते 'II'. What is regarded as history is often found to be legend or tradition. So इतिहासनिबन्धेषु would also mean traditional or legendary compositions. III 8 16—विनिमित्तम् is used more or less adverbially विकार प्रतीकारस्य—This wise saying is well worthy of the 'sage' Anasūyī. III 8 18—अनसूया 'तर्क' my guess (viz. that *Sakuntalā*'s affliction preceded from love) has struck ('it followed) Anasūyī too.

न . दर्शनम् my view is not (prompted) by my own intention
 The king was glad to see that Anasūyā was of his own mind in
 guessing the reason of Sakuntalā's indisposition. This was proof
 of the fact that the king was not looking at the matter according
 to his आत्माभिप्राय III 8 20, 21—अभिनिवेश attachment इदानी-
 मपि even now i e when I am reduced to this condition. This
 reveals the typical Hindu girl under the influence of her prover-
 bial bashfulness परिहीयम अङ्गं lit you are being abandoned
 by your limbs i e you are being reduced in your limbs. Mark
 the idiom, which is based on the idea that when a person becomes
 reduced, the old strong limbs as though leave him III 8 25—
 लवण्यमयी छाया the glare of loveliness. Observe the attitude
 of Priyamvadā and contrast it with that of Anasūyā. While the
 one was satisfied with merely noting that Sakuntalā's condition
 resembled that of love sick persons about which she had heard
 in legendary tales, the other definitely observes the reduction of
 Sakuntalā's limbs and marks, like a connoisseur of beauty that
 she is, that her intrinsic loveliness has not left her. Priyamvadā's
 remarks naturally appealed to the king III 8 26—अवितथम् the
 truth. The adjective is used as a भाववाचक noun 'भावप्रधानो
 निर्देश'

Stanza 9 Construe—अनन क्षामक्षामकपोलम् । उर काठिन्यमुक्तास्तनम् ।
 मध्य वक्रान्तर । अमो प्रकामविनती । छवि पाण्डुरा । मदनविलप्टा इय पत्राणा
 शापणेन भग्ना स्पृष्टा मायवी लता इव, शाब्वा च प्रियदर्शना च बालक्षयते । (पादूल-
 विव्रीडितम्)

The king here explains in detail what Priyamvadā has already
 said viz Sakuntalā is reduced in limbs, yet possesses her natural
 glare of loveliness क्षामक्षामौ कपोलौ यस्य. The repetition of क्षाम
 shows excess. Her cheeks had become excessively emaciated
 काठिन्येन मुक्ता स्तनौ यस्य क्लान्तर extremely thin. The comparative
 termination तर merely shows excess. Her waist was already thin.
 But it had become extremely so now प्रकामविनती extremely
 drooping विनतत्व of shoulders is ordinarily admired in women.
 But in the present case they had become प्रकामविनत छवि
 complexion विलप्टा tormented. That such a delicate creature
 should be tormented by love was a matter for pity (गोच्या
 pitiable, deplorable), yet even in her distress the lady appeared
 beautiful to look at शापयतीति शापय. The wind, which
 dries up the leaves of the Mādhavī creeper, certainly reduces her

in her limbs yet the creeper in no way suffers in loveliness. In क्षामक्षाम. माननम् and प्रकाम अमी a rhotonian may detect a poetical defect known as अविमृष्टद्विधेयाञ्चत्व (for which vide p 208 *supra*) to remove which Rāghava proposes to amend the lines as 'वक्ष्य क्षामकपालयुग्ममृगमुर' and 'कलान्ततरोरसयुग्ममधिक नम्र छवि'

iii 9 5—अत एव can be taken to refer to either of the two sentences that Śakuntalā has just uttered. If it refers to 'कस्य कथयिष्यामि', अत एव would mean for this very reason that you have none else to whom you can confide your secret. If अगाम अत एव refers to जायान भविष्यामि', it would signify for this very reason viz that you should cause us trouble. For, when trouble is shared with others it becomes bearable. भिन्नघ्न. भवति—This is an exceedingly beautiful proposition of general application. It may be noted that Kālidāsa is famous no less for his generalisations than for his similes. For a similar idea compare 'आवेदय मपात्मीय पुत्र दुःख सुदुःसहम् । मयि मन्वान्तमेतत्ते येन सह्य भविष्यति ॥' नागानन्द v 9, 'कस्य तावद् इम वृत्तान्त निवेद्य सह्य-वेदनमिव दुःख करिष्यामि' प्रियदर्शिका iii, 'मुह्यसञ्चारितरहस्य हि येन सदिभक्तचित्ताभारमिव लघुभवति।' विद्वशात्तभञ्जिका i, also पञ्चतन्त्र 1 372 'Social sorrow loses half its pain' Dr Johnson निर्वन्ध opportunity

Stanza 10 Construe.—इयं बाला समदुःखमुखेन जनेन पृथा (सती) मनोगतमाद्यहेतु न वक्ष्यति [इति] न । अनया विवृत्य बहूनां मनूष्यां दृष्टं अपि जवान्तरे श्रवणकालेना गतोऽस्मि । (वसन्तनिलका)

Now was the time when the king's fate would be definitely decided, Śakuntalā was sure to disclose the cause of her mental anguish (आदि), when pressed so much by her friends. The king no doubt had many hopes, since Śakuntalā had longingly looked at him many a time by turning round, yet it was quite natural that at this critical juncture (अनान्तरे) he should get nervous of hearing (श्रवणकाले) what she says. The king's state of mind on the present occasion is to a certain extent experienced by the modern University student who, though sure of passing the examination, becomes nervous on the day of the declaration of the result. सम जनेन refers to Śakuntalā's friends, Anasuyā and Priyavardā. For a similar reference vide 'समदुःखमुख मञ्जीवना प्रतिपञ्चन्द्रनिभोऽप्यमान्यज । अहमेकस्मन्तथापि ते व्यवसाय प्रतिपानिनिष्ठुर ॥'

R 8 63 न वश्यनि [इति] not that she will not i e she certainly will Two negatives make the affirmative emphatic 'द्वौ नञौ प्रकृतार्थं मविशेष गमयन्' According to 'वामन' the use of two negatives shows that the negation 'is' possible, but that in the present case it 'is not so' Thus, it was possible that Sakuntalā should refuse to disclose her mind, as usually girls do not like to say plainly whom they love But under the present circumstances, the king thinks, Sakuntalā would not refuse. Note 'समाव्यनिपयतिवर्तने । द्वौ प्रतिषेधौ' काव्यालङ्कारसूत्र 5 3 9

ii 10 2—राजपि (राजा ऋपि इव) suggests suitability, because though a king, he is like a 'sage' ii 10 6—एषा ज्वस्या यस्या स एतदवस्था reduced to this condition iii 10 7—श्रोतव्यम् what deserve^s to be heard viz a confession from Sakuntalā's own lips of her love for him

— Stanza 11 Con-true — स्मर एव [मे] तापहेतु [आसीन्], स एव मे निर्वापयिता जात । तपात्यये जीवलीवर्य अभ्रश्याम दिवस इव ॥ (आर्या) ।

Love was the cause of the king's torment Love himself became the extinguisher (निर्वापयिता) thereof, inasmuch as he made Sakuntalā thus openly confess her love for him A dark cloudy day becomes oppressive owing to its heat at the end of summer (तपस्य निदाघस्य अत्यय अवमान तस्मिन्), but when the clouds pour down their contents, instant relief is felt by the world of mortals It is common-experience that the heat becomes intense on a cloudy day and that a shower is great relief Thus, an अभ्रश्याम day is both, the cause of heat and relief even like Love in the case of Dusyanta The reading अभ्रश्याम is explained by Rāghavabhāṭṭa as dark (owing to clouds) during the (latter) half The idā is during the first half of the day the sun shines brightly and hence the day is तापहेतु But during the latter half it becomes overcast with clouds and thus owing to the shade which clouds bring with them, it becomes निर्वापयिता It is easy to see Rāghava's meaning is forced and unnatural Besides अभ्रश्याम finds support in 'ते प्रजानां प्रजानायास्तेजसा प्रथयेण च । मनोजहू र्निदाघान्ते श्यामाभ्रा दिवसा इव ॥' R 10 83 For a similar idea note 'तपनि प्रावृषि निनरामभ्यर्षजलागमा दिवस ।' रत्नावली iii 10

iii 11 4— निलोदकम् (निलमिश्रमुदकम् । मध्यमपदलोपि स०) water-mixed with sesamum seeds — Such water is offered to 'deceased.

persons at the time of performing the funeral obsequies as at the Śrāddha ceremony Vide Ms 3 223 The phrase सञ्चितं दकम् therefore, means 'you will have to perform my funeral ceremony i e I shall die This' speech of Sākuntalā was quite decisive It removed all the king's doubts (सजयच्छेदि), if there were any still lurking in 11 8- दूरगतं मन्मथं यस्यां whose love has far advanced who has far gone in love अक्षमा incapable of brooking or bearing in 11 9-युक्तं नन्दितुम्—Such construction has been noted before For similar use of युक्तम् compare 'भवति, युक्तं नामाश्रयते प्रियद्वयस्योऽजीवीत्य वामनादेन तदयितुम्' M in the printed editions have made confusion in the arrangement of the two following speeches viz the first speech each of अनसूया and प्रियवदा on p 59 It is easy to see that our arrangement is the best and the most natural When Sākuntalā made a full confession of her 'love, the two friends had a small private conversation between themselves wherein Priyamvadī pointed out to Anasūyā that Sākuntalā had fixed her heart on a worthy object and that it was, therefore proper to approve of her love (युक्तं नन्दितुम्) Anasūyā agreed with Priyamvadī and openly (प्रकाशम्) proceeded with the अभिनन्दन with 'दिष्ट्या निवेज' Her word दिष्ट्या (fortunately), however indicated that it was a piece of good fortune that Sākuntalā had been drawn towards a worthy object She therefore modified her statement (वा) and remarked that it was in the very nature of things impossible for Sākuntalā to bestow her affection on an unworthy lover, even like the great river that falls nowhere except in the sea Priyamvadī then observed 'क इदानीं महते' When the approval of Sākuntalā's choice was agreed upon between the two friends it was natural that the work of expressing the approval should fall to the more serious Anasūyā - The two sentences 'मातरं नरति' and 'क महते' have a distinctly separate stamp about them and it is sheer arasakatva to assign them both either to Anasūyā or to Priyamvadī. While the one pays a compliment to Sākuntalā and is more or less prosaic, the other is highly romantic and glorifies of Duryānta on whom Sākuntalā has fixed her heart and thus pays to her a still higher compliment They thus admirably fit in with the characters of the prosaic Anasūyā and the sprightly Priyamvadī in 11 16-ददानीम् in क इदानीम् etc is used वाक्यान्वये, just colloquially

to give polish to the sentence. Note 'इदानीं वाक्यभूषाया भ्रमत्यर्थं च दृश्यते' मेदिनी III II 18—विशाख the two Visakhā stars Visākḥā is the name of the 16th lunar mansion which consists of two stars. The word here refers to the two friends Anasūyā and Priyamvadā दशादशरेखा is the digit of the moon. This refers to Sakuntalā. Sasāṅka is masculine and would not be a proper word for Sakuntalā. रेखा is therefore added to make it feminine (R). Lekḥa further serves the purpose of bringing out the idea of Sakuntalā's emaciated state in which, nevertheless she looked so charming. The lunar digit, though small is also the object of people's delight and looks so beautiful. The King's idea is it is no wonder the two friends should follow the inclinations of Sakuntalā's mind and try to minister to her wants for the two Visakhā stars always follow the lunar digit. Williams prefers to understand Visakhā to refer to Sakuntalā and Sasāṅkalekhā to Duśyanta himself. If the constellation Visākḥā is eager for a union with the Moon, why need we wonder at Sakuntalā's desire to be united with a prince of the Lunar race? The artificiality of such construction is self-evident. The number and gender of Visākḥā and Sasāṅkalekhā respectively are clearly against it. Williams is led into this explanation because he relies too much on the Puranic idea that the Visākḥas are the waves of the moon. It may be noted that to insist on finding the same relation between the persons referred to by Visākḥā and Sasāṅkalekhā in the present case is to strain the metaphor too far. Besides Kālidāsa has used the same expression elsewhere without any reference to this relation. Note 'एष चित्रः स्याद्विनीयामुदगी गृहीत्वा विनाश्याममीषान् इव चन्द्र उपस्थिता राजपि' I III II 21—निम्नम् secretly. It was quite in keeping with the character of Priyamvadā that she should think it was the easiest thing to accomplish Sakuntalā's desire quickly, for she had observed what Anasūyā, as usual, had failed to do viz that the King himself was in a love-sick condition and was passing his nights sleeplessly. The only thing necessary to do was therefore, to approach him and he was sure to comply with the request. But how to manage the affair secretly Priyamvadā could not easily think of III II 25—ननु स राजपि—ननु here implies gentle censure, justly administered. 'Why can't you observe such a simple thing? You appear to be so idiotic' (R).

Stanza 12 Construe — निशि निशि भुजन्वस्तापाङ्गप्रवृत्तिभि अन्त-
स्तापादगिरै अभुभि विवर्णमणीकृतम् अनभिलुलितज्याघाताङ्कमिद कनकवलय
नस्त नस्त [सत्] मणिवन्धनान् मया मुहु प्रतिस्मर्यते । (हरिणी)

This stanza has been misunderstood by modern annotators. Rāghavabhaṭṭa offers the correct explanation but he seems to have been unduly ignored. Two points must at the outset be remembered. First the friction of the bow-string produces scars on the wrist (मणिवन्धनम्) and on a part of the fore-arm (प्रकोष्ठ) just above it. For when the bow is held by the grip of the left hand, it is just this part of the hand which is likely to be struck by the string. Secondly the part where the golden bracelet was worn is the fore-arm i. e. the part between the wrist and elbow and not the wrist. Note 'कनकवलयमरणरिक्तप्रकोष्ठ' Me 2 'प्रकोष्ठो मणिवन्धस्य कूर्परस्यान्तरंरपि च' मेदिनी. The wrist as its very name shows, had a separate jewelled ornament, somewhat similar to the modern पोची. The कनकवलय was worn tight on the fore-arm and not loosely as modern सलकटीs. It follows therefore that ordinarily the golden bracelet sitting tightly on the forearm, did not touch the marks of the bow-string which are on the wrist. अनभि ताङ्कम् thus describe the usual ordinary condition of the bracelet. Note 'स्वभावत एव वलयस्य निश्चित्वै कामावस्थाकृततनुनाप्रतीतिर्न भवतीति तस्य स्वभावस्थितिसूचक विशेषणमाह । अनभिलुलितोऽस्मृष्टो ज्याघाताङ्को येन तत् । तद्गुपरिभागे गाढत्वेन स्थितश्चात् ।' राघव. Now what had happened in the case of the king was that owing to his emaciation the forearm had become thin with the result that the bracelet could no longer sit tight thereon but often slipped down to the wrist and the king had to push it back to its proper place from the manibandhana. Among the Gajaratīs a golden bracelet called kadu is worn around the part above the elbow. When a man becomes reduced the kadu slips down and has to be pushed back now and then. The idea in the first half of the stanza is The king could get no sleep at night but passed his time in wakefulness resting his head on his left hand. It is common experience when the arm is used, a pillow the eye rests on the forearm. The king shed tears which were hot owing to his internal anguish. These touched the jewels of the bracelet on the fore-arm, which consequently became pale in

lustre (विवर्णं) भुजे (प्रकाष्टे इत्ययम् । अथ भुजशब्दे तदेकदेशे प्रकाष्टे वतते) न्यस्त य अपाङ्ग तस्मान् प्रवर्तन्ते. (flow) तं अशिशिरे — The idea to be remembered here is that tears due to grief are hot and those of joy are cool. Note 'आनन्दस्य शोकजमथुं चाप्यस्नयोरशीत शिशिरो विभेदः । महामासुरस्वाजलमुष्णतप्त हिमाद्रिनिष्यन्द इवावतीर्णे -R 11 3; also vide 10 44 विगत वणं यथा न विवर्णा । विवर्णा मणय यस्य तत् विवर्णमणि । अविवर्णमणि विवर्णमणि कृत विवर्णमणीकृतम्. Note that the च्चि in the present case is not used in the strict technical sense, as the jewels had really become vivarna owing to the hot tears. Williams understands the stanza differently by construing मणिवचनात् with सन् and not with प्रतिशायते, as we have done. Says he 'Through emaciation and disuse of the bow the callosities on the forearm, usually caused by the bow string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow when the arm was raised to support the head.' This means the king passed the nights in more or less a sitting posture, resting his head on the palm of his left hand. It may be noted that the fundamental difference between our interpretation and that of Williams lies in the fact that he believes the scurs of bow string are produced on the fore arm and that the proper place of the bracelet is the wrist. This does not appear to us to be correct for reasons given above. Further, there are other objections too against this interpretation. The present प्रतिशायते shows that the action indicated by the verb was being gone through by the king even then. But according to Williams the stanza is the description of what used to happen at night. Again to suggest that ordinarily the callosities on the fore arm are prominent enough to prevent the bracelet from slipping down from the wrist to the elbow does not appear to us to be good. This would, we imagine, make the hand look rather ugly if further there does not appear to us to be any propriety in the king's attempt to push the bracelet back from the elbow to the wrist. For, if once we suppose that he has grown so thin as to make the passage of the bracelet from the wrist to the elbow easy, it will be impossible for the bracelet to remain in its natural place viz the wrist, even for a short time, for in that case it would always slip down to the elbow when the king sits in the posture supposed by Williams. सन् सस्त and प्रतिशायते then possess no propriety.

of view of the study of the characters of the girls it is important to note that the proposal of sending a love letter to the king proceeds from Priyamvadā देवता देशेन under the pretext of (its being) the remains (of an offering presented) to the deity देवताशेषा is the निर्माल्य शेषा means the remains of flowers or other offerings made to an idol and distributed among the worshippers as a holy relic. Compare 'तथेति शेषामिव भर्तुराजामादाय मूर्ध्ना मदन प्रनस्ये' Ku. 3. 12 'प्रसादान्निर्मान्यदाने शेषेति कीर्तिना'. विश्व. 1. 'माल्याधत्तादिदाने स्त्री शेषा' वैजयन्ती. मुमनोर्गोपितम् concealed under flowers. This shows what the offering referred to in शेषा consisted of. The word मुमनम् is feminine and generally occurs in the plural, though its use in the singular too is not uncommon. Vide p. 249 *supra*. It should be noted that the case of a girl, writing a love-letter first and thus taking the offensive as it were, is very unusual. For girls usually wait for the other party to take the initiative. That Sakuntalī consents to the proposal of her friends is due to the intensity of her passion and the gravity of her condition. This shows that in spite of their proverbial shyness even Hindu girls cannot suppress their feelings for long. iii. 12. 6- मुकुमार प्रयोग - a delicate measure, one not requiring much exertion on our part. iii. 12. 7, 8- किं विकल्प्यते = मद्यविषयीक्रियते—The idea is it is impossible that a proposal emanating from you, which to me is like a command, should be questioned by me. I accept it without a moment's thought. Williams does not understand the meaning of this sentence. He explains 'This very ingenious (suggestion) of my friend (his reading is 'सखी-नियोगोऽपि') is weighed (in my mind), i.e. I must consider before I can consent to it.' Further comment on this is unnecessary. iii. 12. 10 उपन्यास placing near, introduction, allusion ललितपदबन्धनम् ललितानामनोहराणां पदानां बन्धनं छन्दोरचनम् a composition of beautiful words. iii. 12. 12-अवधीरणा repudiation.

Stanza 13 Construe:—(हे) भोः, यत् अवधीरणां विशदकर्म, स अयं ते समोत्सुकं निःसृजति । प्रार्थयिता श्रियं लभेत वा न (लभेत) । ईप्सितं श्रिया दुरापकं भवेत् । (वशस्यन्वितं)

This is an extremely beautiful stanza. The idea in the latter half is so true and reveals the poet's intimate knowledge of man's nature. A suitor may or may not be able to win the love

of a beautiful girl. But if a beautiful girl falls for some fortunate man, she never fails in winning him. For, few men, if ever, can resist the advances of pretty girls. All this is so effectively brought by the illustration of goddess Śrī, who symbolizes beauty, wealth and good fortune. For similar idea compare 'दिव यदि प्रार्थयन्ने वृथा श्रमः पितुः प्रदेशान्त्व देवभूमय । अथोपयन्तारमत्र समाधिना न रत्नमन्विष्यति मृषते हि तत् Ku 5 45

III 13 2—आत्म मानिनि—To suppose that anybody could be so unromantic as to repudiate the advances of a girl of the type of Sakuntala is certainly an insult (अवमान) to her excellences. But Hindu girls are not conscious of their powers and Sakuntala was a forest-bred Hindu girl. The reference to Sakuntalā as the autumnal moon light that cools the body is very appropriate. Sakuntala is flattered by the compliment. She smiles and says she must submit to her friends' desire III 13 4—Mark the casual in नियोजितः. It means that it is through the force of the desires of her friends that she is composing the love letter III 13 6—म्याने is an indeclinable (अव्यय). It means 'rightly, fitly'. The king is in exultation as he intently looks at Sakuntalā engaged in thinking out a suitable composition for her love-letter.

Stanza 14 Construe—एदानीं रचयन्त्या अस्या उन्नमितैकम्भ्रलतम् आनन कष्टकित्तेन कपोतेन मधि अनुराग प्रथयति । (आर्या)

As Sakuntala was arranging the words of the song of her love letter, she felt a horripilating sensation spread all over her cheeks. This was an indication of her love more unmistakable than anything else. The king observed it and was naturally overjoyed. कष्टकित् (कष्टक मजान अस्य) 'horripilated' is formed according to 'तदस्य मजान तारकादिभ्य इत्च्' पा 5 2 36 (तारका मजाना अस्य-तारकित्तनम् । आहृतिगणोऽयम् । सि वी)

III 14. 5—निक्षिप्त्वा वर्णा यस्य तत् whose letters are engraved. Supply गीतवस्तु. The sentence then become 'नक्षिणीपत्र गीतवस्तु निक्षिप्तवर्णं कुक्ष' Sakuntala is asked to engrave the letters of her composition on the delicate lotus leaf with her nails. *Prayerwords* then can easily place flowers on the leaf so as to conceal the writing and hand it over to Duryānta. All this shows that Sakuntala knew the art of nail work III 14 7—मगतार्यम् (मगत अकिरद् अर्थ यस्य तत्) of consistent meaning. Once more supply गीतवस्तु as the substantive for thus.

Stanza 15 Construe —तव हृदय न जाने । काम पुन [हे] निर्घृण त्वयि वृत्तमनोरथाया मम अङ्गानि दिवापि रात्रौ अपि बलीय तपति । (गीति)

The stanza is simple enough, well worthy of a girl brought up in a forest. She does not know how he is inclined towards her. As for herself, her desires are centred in him (त्वयि वृत्तमनोरथा). Love is consequently tormenting her day and night. Dusyanta apparently is indifferent to her distress and is, therefore, addressed as 'ruthless (निर्घृण)'. The reading वृत्तमनोरथानि is to be rejected, as it is not good to speak of the manorathas of limbs. Rāghava, however, says 'त्वयि विषये वृत्ता जाता मनोरथा येषा तानि । आलिङ्गन भुजयोर्मनोरथ, त्वत्कान्तिशरप्रबाहपान तु चक्षुषो, त्वद्वचनामृतसरनीनिमज्जन च श्रवणयो, त्वन्मुखसरोजव्वासाध्राण नसो, शशाङ्ककोमलत्वद-दकारोहण नितम्बस्थ, त्वत्करतलमेहन कुचयोरित्यादि'. This would make the stanza too indecent for Śākuntalā! बलीय (exceedingly) is used as an advrb.

Stanza 16 Construe —[हे] तनुगात्रि मदन त्वा तपति । मा पुनर्गतिं दहति एव । दिवस हि यथा शशाङ्कं म्लपयति तथा कुमुदती न । (आर्या)

Observe the difference between the two stanzas the difference that exists between a forest-bred girl and a city-bred man. While Love merely heated Śākuntalā, he actually burnt Dusyanta. This antithesis between तपति and दहति, of which Dusyanta seems to make so much capital, has a tinge of artificiality and insincerity, ingrained in the nature of a city-bred man and far removed from the simple grace and naturalness of Śākuntalā's stanza. Dusyanta's response clearly reveals a desire to appear more tormented and thus in a way to score a kind of victory over Śākuntalā. तनूनि गात्राणि यस्य सा तनुगात्रा or तनुगात्री, according to the Vārtika 'अङ्गानात्रकण्ठेभ्यो वक्तव्यम्' (स्वङ्गी म्बङ्गा इत्यादि). This epithet appears to have been purposely used with a view to suggest Śākuntalā's emaciation. For an antithesis similar to that between तपति and ज्वलति compare 'पर्यस्तुकां कथयसि प्रियदर्शना तामार्ते न पश्यसि पुरुवरस तदर्थे । साधारणोऽयमभयो प्रणय म्बरस्य तप्तेन तप्तमयमा घटनाय योग्यम् ॥' V n 16. The kings' reference to himself as the moon and to Śākuntalā as the moon-lotus plant (कुमुदती) shows that he already looks upon Śākuntalā as his beloved and that any formal request to accept her suit is unnecessary.

III 16 2-अविम्विन that does not make delay in arriving मनारक्षस्य stands by metaphor for the object of desire. The king is considered to be the personification of Sakuntala's desire.

Stanza 17 Constru —सदष्टकुसुमशयनानि आशुविमदितमृणालवल्यानि गृहपरितापानि ते गात्राणि उपचार न अहन्ति । (आर्या)

As the king arrived Śakuntalā desired to get up and perform the customary ceremony (उपचार) of greeting. The king asks her not to take that trouble (आयास) in consideration of the critical condition of her body which he describes in this stanza: सदष्ट कुसुमशयन यद् कुसुमशयन यद्. As the whole bed had stuck to her body, it was sure to rise with her if she tried to get up. Note that सदष्ट-सदशानि to bite is really transitive but has been used here in an intransitive way. This happens because the root has changed its meaning. Note धानोरर्यात्तरे वृत्तर्धावयतापमग्रहान । प्रसिद्धरविदक्षान वमणोऽ कर्मिणां त्रिया ॥ For a similar use of सदष्ट vide सदष्टवस्त्रेष्ववगानिम्बविविद्रुप्रकाशान्प्रितापुन्या । जमी जलापूरितसूत्रमाया मोन भजन्त रानावअपा R 16 63 also R 16 48 and vi 11 *infra*. सदष्ट can also be taken in the sense of well bitten, i. e. well crushed so as to make the flowers fade away. It will then have the same meaning as विमदित विमदित crushed, caused to wither or shrivel. No sooner did Śakuntalā put on the bracelets of lotus stalks, than the heat of her hands made them fade away. The reading 'आगुगन्त सुरभीणि' means 'fragrant owing to the quickly faded pieces of lotus stalks'. The final idea regarding the heat of her body is the same in both cases. But it sounds rather strange to speak of the bracelets of lotus stalk as imparting fragrance to her body, when there was the whole bed of flowers capable of doing so. That is why we have rejected 'वगन्त सुरभीणि' (R).

III 17 1-इत = अत्र, तम् being added in the sense of locative शिला देशम् a part of the stone-slab. This was the same slab on which Śakuntalā's bed was spread. That was why Śakuntalā grew bashful. Note that it is Anasūyā who asks king to take a seat. We have already seen how solicitous she always is to observe the usual forms of courtesy and hospitality. Anasūyā addresses the king as 'वयस्य', because it is now certain he is to be the husband of her friend. III 17 5-द्वयी

Connect this with प्रत्यक्ष Both of you know what kind of love exist between you Hence a stranger like me is by no mean, necessary to speak of that love Yet the affection I have for my friend prompts me to say things which really are superfluous (पुनरुक्त) (R), in 17 7- विवक्षित जनयति is one of Kālidāsa's beautiful generalisations विवक्षितम् (विवक्षा वक्तुमिच्छा मजाला अन्य नत् किञ्चित्) what is wisted or intended to be said Many a time, it so happens that either through reserve modesty awe or some kind of fear, we do not speak out what we so eagerly desire to And afterwards we repent of not having done so For we then realize that if we had spoken about a certain thing before, some desired end would have been achieved But now it is too late Hence the अनुताप in 17.9-विषय . निवामिन living in his kingdom आर्तिहर remover of the suffering in 17 11-नाम्मान् परम् there is no duty higher than this (वित् to remove the suffering of the distressed) to us अस्माद् आर्तिहरणात् पर महत्तर किञ्चित् न धर्म कर्तव्य कर्म in 17. 14-अन्या अवस्था अवस्थान्तरम् changed condition in 17 15-अभ्युपयत्या by (showing her) favour i. e. by accepting her in 17. 16-साधारण common or applicable to both of us प्रणय prayer, request Just as you request me to sustain Śākuntalā's life by accepting her in the same way you must request Śākuntalā to sustain my life by accepting me in 17 18-अन्त पुर . पर्यत्सुकस्य-Sakuntalā means to say that the king has grown anxious or love-sick owing to his separation from his huen and not on account of love for her उपरोधेन pressing It is no use pressing him to accept me, says Sakuntalā Because the cause of his eagerness is different Sakuntalā says all this purposely Not that she really believes what she says, but this is merely a device of intensifying his affection and extracting from him another confession of love That would certainly give pleasure to Sakuntalā, woman as she was पर्यत्सुक = परि समन्तात् पूर्णतया इत्यर्थं उत्सुक व्यग्र व्याकुल अस्वस्थ extremely anxious or uneasy उत्सुक is derived as उत् उद्योग मुवति जनयति अनी with the addition of the suffix क and means primarily one who puts forth effort in pursuit of an object ('इष्टार्थो-द्युक्त उत्सुक' जमर), then one who becomes anxious or uneasy for achieving that object, then uneasy, restless, anxious in general

Stanza 18 Construe — [ह] हृदयमनिहित जनन्वपरायणमिदं मम हृदयं यदि अयथा ममर्षयमे [सहिहे] मन्निभेण मदनप्राणहिनं अस्मि सुत [त्वया] हत [अवयम्] । (द्रुतविलम्बित)

This is an exceedingly beautiful stanza. The idea is so poetical. It conveys a loving gentle censure to Sakuntala for having presumed that Dusyanta was attached to somebody else (अयथा = अवपरायणम्). Sakuntala was enshrined in the king's heart. As such she ought to be able to know how it was inclined. Yet she did not seem to have done so. She was further a girl of bewitching eyes. She must know if it was impossible for anybody to resist their influence. (It) If with all this she thought the king to be any anyaparayana then surely she was striking a man already struck. न अया पणयण (last resort) यस्य अस्मि is here an indeclinable having the sense of अहम्.

III 18 32 बहु श्रूयन्ते Mark the polite way of Anasūya's address. She does not say Dusyanta has many wives. She merely observes kings are reported to be bahuvallabha निर्वाह्य act. The difference between the characters of the two friends is once more brought to our notice in the respective requests they prefer to the king on this solemn occasion when Sakuntalā is being given away. While Priyamvada makes merely a formal request to accept Sakuntalā's hand, Anasūya hits upon exactly the right point to emphasise in this case. Dusyanta had many wives. It was therefore just possible that Sakuntala might suffer neglect at his hands. Her relatives would then have to bemoan her fate (वन्तुजनाचनीया). Anasūya therefore requests the king not to allow such a contingency to arise. This is exceedingly wise on her part. Compare with this what Citralekhā says to Puruṣas for the sake of Uryasi. ययय प्रियसखि मृगस्य नात्कण्ठत तया वयस्येन वरव्यम । V III

Stanza 19 Construe — परिग्रहवद्बहुत्वेऽपि मे कुलस्य द्वे प्रतिष्ठे— ममुद्ररसना उर्वी च युवयो इयं सखी च । (अनुष्टुभ)

Supply मम before परिग्रहवद्बहुत्वे — though I am possessed of many wives. The king acknowledges the fact. Yet the two mainstays (प्रतिष्ठे) of his family are the earth and Sakuntalā. By calling Sakuntalā the cause of the permanence of his family, Dusyanta wants to suggest that he is yet childless and that hopeless of obtaining a son from any of his previous wives.

he expects to get progeny, from this new match. In that case there was no possibility of Śakuntalā's ever falling into neglect. परिगृह्यते स्वीक्रियते इति परियह a wife Note the king already looks upon Śakuntalā as his wife. The idea that the earth is the wife of the reigning monarch is much too common in Sanskrit literature. The reading समुद्ररसना is preferred to समुद्रवसना, because it is more common to speak of the seas as the girdle of the earth rather than her garments. Note 'आग्नीन्नाथ पितामही तव मही माता नतोऽनन्तर । मप्रत्येव हि साम्बुराशिरगता जाया जयोद्भूतये ॥ पूर्णे वर्षशते भविष्यति पुन सैवानवद्या स्तुषा । युक्त नामममस्तशास्त्रविदुषा लोकेऽवराणामिदम् ॥' मुभापिताचलि st 2546, 'अनेन पाणी विधिवद् गृहीते महाकुलीनेन महीव सुर्वी । रत्नानुविद्धार्णवमेखलाया विग सपत्नी भव दक्षिणाया ॥' R 6 63, also 8 83, 15 1; M 1 15 समुद्ररसना is taken by some to go also with मखी in the sense मुद्रया सहिता रसना यस्या whose tongue is sealed i e who is now silent. But we do not think Kālidāsa meant this.

m 19 7—निर्वृते happy, relieved. This assurance on the king's part put an end to the anxiety of the two friends. Note that Priyamvadā also joins in this exclamation of relief. When Anasūyā referred to the subject of the king's parigrahabahutva Priyamvadā also must have realised the possibility of Śakuntalā's being neglected and naturally felt happy when the king gave the required assurance. m 19 4—सथोजैवाव —Notice the dual Priyamvadā wants Anasūyā also to accompany her so as to leave the lovers alone (R). Advantage is therefore taken of the pretext of uniting the young deer with its mother m 19 7—अशरणा helpless. The friends pun on the word शरणं. Compare a similar scene from नागानन्द m 'नारिकेल—हृञ्जे चतुरिके, कथ मामेकाकिनीमुञ्जित्वा गच्छसि । चेटी—(नायकमुद्दिश्य सस्मितम्) एवमेकाकिनी चिर भव ।' m 19 11—आगच्छिता worshipper, adre

Stanza 20 Construc —शीतलं क्लमवितोदिभि नन्दिनीदलतालवृन्तै. आर्द्रवातान् सचारयामि किम् । उत (हे) करभोरु ते पद्यताम्री चरणौ अदके निवाय यथांमुख सदाहयामि (किम्) । (वसन्ततिलका)

The king here point out to Śakuntalā how he may be of service to her in absence of her friends (R). Śakuntalā probably would like to be fanned. The king had observed the friends doing this service to her. He was, therefore, prepared to do it. Or should he shampoo (नवाहयामि) her feet by placing them

on his lap He wou'd deem it an honour to be allowed to do so Her lotus red feet deserved such attention on his part The idea that the gallant lover is ready to shampoo the feet of his beloved is not uncommon in literature Compare Dhairyadbara's 'भोच चुरिन् चरण दस मी हो तुला' in Khūdīkar's Mānāpamāna Act iv The fans (तालवृन्) of lotus leaves (नलिनीदल -ल) were probably dipped in water They were thus rendered cool (शीतल) and consequently were expected to set in motion (संचाल्) moist breezes Hence they could easily remove or dispel fatigue (कलम विनादयन्ति ते) वरम इव ऊरु यस्या सा वरमोरु तत्सदुद्धौ वरमोरु Note that the word ऊर- in 'a thigh,' coming at the end of a feminine compound, becomes ऊरु, when the first member of the compound is an upamāna or a standard of comparison, e g रम्मोरु, according to 'ऊरुतरपदादौपम्ये' पा ३ १ ७१ (उपमानवाचिपूर्वपद-मूर्तरपद यत्प्रानिपदिक् तस्माद्दूढ स्यात् । वरमार । सि कौ) वरम is the outer edge of the hand from the wrist to the root of the fingers ('मणिवन्द्यादाकनिष्ठ करस्य वरमो वहि' अमर) and the resemblance between this and the thigh lies in the gracefully tapering shape वरम is sometimes in the connection explained as the trunk of an elephant Note Ku 1 36 and Bhattakavya 4 17

iii 20 १ न विप्यामि I shall not allow myself to offend those, who are worthy of respect माननीयेषु of course refers to Dusyanta Sakuntalā means to say whatever might be their relations, Dusyanta, even as her lover and suitor, would always be an object of respect to her She, therefore, would not like him to do such menial service for her That would be an offence to him Williams understands माननीयेषु as 'with my foster father and others' This means she has no objection to Dusyanta's shampooing her feet, but she first wants to get the consent of her elders for their marriage at all Otherwise they would be offended This can hardly be the meaning It is true Sakuntalā later on pleads she is not mistress of herself But that's only an after-thought iii 20 ३—अनिर्वाण (अ + निर् + वा + वत्) not (yet) cooled The heat of the day had not yet disappeared-समवस्था is the same as अवस्था condition

Stanza 21 Construe —नलिनीदलकल्पितस्तनावरण कुसुमशयनम् उत्सृज्य परिवाधापेक्षं अदगं आतपे कथ गमिष्यामि । (आर्षा)

The king means to say that it is not possible for Śākuntalā to leave her bed of flowers, which was calculated to cool her body, and go out in the hot sun, for her limbs were too delicate for suffering नलिनीदलै कल्पित म्त्मावरण यस्मिन् As Śākuntalā lay on the bed of flowers, her bosom was covered with the cool lotus-leaves. परि परित् वासमन्तात् वाय पीडा परिवाघा all-round, complete or thorough suffering तथा पेलवै मुकुमारै श्रमासहैरित्यर्थ in capable of bearing any strain i. e. helpless owing to all-round suffering As Śākuntalā had already suffered so much from the torments of love, her limbs had become incapable of undergoing any further suffering such as would surely be caused to her, if she moved out in the sun then That was why the king did not want her to leave the bower. पेलव, which means delicate, can also be taken in the sense of 'slender, emaciated' परिवाघापेलवै would then mean 'which have become emaciated through suffering राघवमट्ट takes परिवाघा as an independent word and explains 'परित् वाया पीडा यस्या सा' अभिराम paraphrases परिवाघापेलवै by मदनपीडादुर्बलै weak through the torment of love.

in 21 3- पौरव is intended to remind the king of his high pedigree. A man of such high family must not act in an indecorous way रक्ष विनयम् protect, observe i. e. have regard for decorum Śākuntalā had not yet become his wife It was, therefore, not proper for him to try to detain her in that way. रक्ष अविनयम् also has the same sense, curiously enough 'Protect immodesty i. e. keep it to yourself, do not exhibit it, do not put it into practice' मदन प्रमवाभि—This shows how modest Hindu girls are and how foreign to them is the idea of liberty, even when they are under the influence of love in 21. 4, 5-दृष्ट्वा कुलपति is rather a confusing sentence दृष्ट्वा = ज्ञात्वा विचार्य) having come to know all matters, having duly considered them, on consideration ते—Construe this with न दोष ग्रहीष्यति will not find fault with you विदित धर्म येन स विदितधर्मा who knows (all) duties Note धर्म is changed to धर्मन् at the end of a Bahuvrīhi compound, when it is preceded by a single member, according to 'धर्मादिनिच् केवलान्' पा 5 4 114 (केवलात् पूर्वशब्दात् परो यो धर्मशब्दस्तदन्तादह्वरीहेरनिच् स्यात् । करयाणधर्मा । केवलात् किम् । परम स्वो धर्म यस्य इति त्रिपदे बहुव्रीहौ ना भूत् । नि को) अन = अस्मिन्नर्थे त्वमत्परिग्रहस्ते The king means There is no

objection, Sakuntalā, to your marrying me even without the previous consent of your elders For, Kāśyapa knows the duties of all (including those of young Kṣatriya maidens) and when he will consider the whole matter of your marriage, he will have no reason to find fault with you Besides marriages of the kind on which you are about to enter are not uncommon There are many girls who have similarly married and whose action has been afterwards approved of by their fathers

Stanza 22 Construe — गृह्यो राजपिकन्यका गान्धर्वेण विवाहेन परिणीता भवन्ते । ताश्च पितृभिः अभिनन्दिता [मन्ति] । (अनुष्टुप्)

राजपिकन्यका has been cleverly used It means either 'the daughters of kings and sages' or 'the daughters of king like sages' In whatever light Sakuntala may look upon herself, whether as the daughter of a king, or a king like sage, or a sage, the proposition is applicable to her Another way is to explain राजपिकन्यका in the former sense alone and take the word to distinguish Sakuntala from mere ऋपिकन्यका in whose case the Gandharva form was not in vogue and the scruples that Sakuntalā felt would have been justified But Sakuntalā was not a रसिकन्यका and therefore she need not deter from a Gāndharva marriage. This explanation would appear better in view of the fact that the Gāndharva form was considered best for Kṣatriyas ('क्षत्रियस्य तु गान्धर्वो विवाह श्रेष्ठ उच्यते') But the first has the advantage of taking into account the possibility of Sakuntala's considering herself to be a रसिकन्यका for all practical purposes, as she had been brought up by a राज The Gandharva is one of the eight forms of marriage mentioned in the śrīmtis and, proceeding entirely from love and the mutual inclination of a youth and a maiden, is concluded without any ceremonies and without consulting relatives Note 'ब्राह्मैवस्तर्पेदार्यं प्राजापयस्तथा मुने । गान्धर्वो राक्षसश्चैव पेशाश्चाटमोऽथ व ॥ 21 - इच्छन्त्याप्योन्वसयोगं कन्यायाश्च वरस्य च । गान्धर्वं स तु विज्ञेय मैत्रुण्यं कामवशम् ॥ 32' Ms B In every society there are always some young men and women, who on account of intense mutual attraction and affection, begin to live as husband and wife without the consent of elders or without any formal marriage ceremony The Gāndharva form of marriage must evidently have been evolved by ancient

Hindu law gives to legalize these irregular unions this shows their commendable sense of realism and readiness to face facts

iii. 22 2—अनुमानयिष्यामि (1st pers sing. of the future of अनु + मानयति, which is causal from मन् मन्यते अनु + मन् to consent) cause to give consent, ask their consent The friends had already consented, as could be seen from their behaviour. Śakuntalā, therefore, says भूयोऽपि

Stanza 23 Construe—यावन् [हे] सुन्दरि, पिपासता मया अपरिभक्त-कोमलस्य अस्य ते अधरस्य रसं, पट्पदेन नवम्य कुमुमस्य [रम] इव, सद्य गृह्यते । (औपच्छन्दसिक)

The idea that the lower lip of young maidens contains some delicious kind of juice or nectar and that lovers take delight in drinking it, is common in Sanskrit poets. Dusyanta wanted to do this before he would let Sakuntalā off. But poor fellow! An unexpected arrival prevents him from carrying his heart's desire into practice. Kālidāsa is so harsh upon Dusyanta at this nick of time, because rules of Sanskrit dramaturgy do not allow the representation of kissing etc on the stage. पिपासता pres. part from पिपासति, des. of पा पिबति to drink अपरिभक्त p. p. p. from परि—क्षण 8 u क्षणोति—क्षणुते to hurt to injure, un hurt i. e. un kissed) अत एव कोमल मदयम् gently. This is in view of Śakuntalā's present condition and also in accordance with rules of erotic science, which lay down that women, who are delicate like flowers, should be approached with gentleness. If violence be practised by men, who have not gained their confidence, they become averse to union as such. Read 'कुमुमसवर्माणी हि योषित मुकुमारोपक्रमा । तास्त्वनधिगतविश्वामै प्रसभमुपक्रम्यमाणा सप्रयोगद्वेषिण्यो भवन्ति ।' चात्तायनकामसूत्र ३ 2. 6. Bhavabhūti has quoted this passage in his Mēlatimādhava vii.

iii 23 —In 'अकुन्तला परिहृति नाट्येन' there is no special propriety for नाट्येन for the character, who acts the part of Sakuntalā, must actually avoid being kissed iii. 23 2, 3—चक्रवाकवधुके—क shows अनुकम्पा You are to be pitied because you must now separate from your lover 'रजनी—The Cakravāka couple becomes separated at night Here was 'thus somebody who would separate the lovers. It may be noted that though the friends had left the bower, they were loitering

about in the vicinity, keeping watch over the privacy of Dusyanta and Sakuntalā. And when old Gautami arrived, they informed Sakuntalā of the fact by means of this suggestive sentence, which refers to Dusyanta by Cakravāka, to Sakuntalā by vadhu and to Gautami by rajani in 23 6—शरीरवृत्तान्त the account of my body वृत्तस्य अन्त the end of what has happened i. e. all the details from beginning to end in 23 11—जाते lit one born, offspring, child It is a term of endearment in 23 13 विशेष improvement in 23 17—परिणत about to end, almost ended 'आदिकर्मणि क्व' The word is explained in this way, because the king has just said 'अनिर्वाणा दिवस' सायतने सवनकर्मणि' of the last stanza need not much frighten us, as we can easily suppose that it was evening a short time after in 23 21—सुप्तो म्य when (the object of) your 'desire easily presented itself in 23 22—अनुद्यथेन (remorse, regret) सहित यथा तथा विघटितस्य regretfully separated The compound is also split up as सानुदाय 'विघटितस्य O repentant one! of thee who art separated etc शाप्रत्तम् ind proper Sakuntalā means to say her heart acted timidly वातरभाव न मुञ्चति) when Dusyanta was near her. Now that separation has come, anguish is improper for it is the result of the heart's own mistake in 23 23 आमन्त्रये Note that आ + मन्त्र मन्त्रयते means to take leave of, to bid adieu to, but not to invite, which is the sense of नि + मन्त्र. So remember the correct word for invitation is निमन्त्रणम् not आमन्त्रणम् in 23 24—हृत्तावलय is really an address to the king, who lay concealed behind the branches. Old Gautami must have thought it to be an innocent childish address to the bower. Both the bower and the king were सतापहारक. While the one removed her bodily torment, the other dispelled mental anguish. The sentence हृत्तावलय 'परिमोक्षाय is a good example of अप्रस्तुतप्रशसा (तुल्ये प्रस्तुते तुल्यस्य क्व) For Sakuntalā really wanted to address the king and not the creeper. I or a similar scene of leave taking compare दशकुमारचरित पूर्वपीठिका उच्छाम 5 p 82-83 (our edition) in 23 25—अतो सिद्धय Compare 'There's many slip between the cup and the lip' Perhaps in the present case the king would like to read this English adage as 'There's many a slip between the lip and the lip!'

Stanza 24 Construe —पद्मलाक्ष्या अद्गुलिसवृतावरोष्ठ प्रतिषेवाक्षरं
विकलवाभिराम मुहु असविर्वति मुख [मया] कथमपि उन्नमित चुम्बित तु न ।
(औपचलन्दमिक)

With a sigh the king describes how narrowly he missed the much-sought and much-valued opportunity of kissing his darling. The description is so realistic that the scene actually seems to stand vividly before our eyes. The stanza may, therefore, be safely quoted as an instance of *prasāda* or perspicuity. पद्मन् *n* an eye-lash. Note 'पद्म सूत्रादिमुद्गागे किञ्चरके नेत्रलोमनि ।' विद्म पद्माणि सन्ति प्रशस्तानि अनयोरिति पद्मले । पद्मते अक्षिणी यस्या सा पद्मलाक्षी one having lovely eye-lashes पद्मन् has the possessive termination ल्च् optionally attached to it in the sense of प्राशस्त्य, according to 'सिध्मादिभ्यश्च' पा 5 2.97 (लज्वा स्यात् । सिध्मल सिध्मवान्) पद्मन् is included in the सिध्मादिगण अक्षर + ओष्ठ yields, अवरोष्ठ or अवरोष्ठ, according to the Vārtika 'ओत्वोष्ठयो ममासे वा (परस्परम्)' (स्थूलोतु । स्थूलोतु । विम्बोष्ठ । विम्बोष्ठ । समासे किम् । तवोष्ठ) The lower lip was covered with her finger or fingers in a characteristically feminine manner in order evidently to prevent the king from drinking the nectar contained therein. Sakuntalā was therefore, unable to utter properly words of prohibition (प्रतिषेधस्य अक्षराणि) such as, 'मा, मा' which, being labials, require free use of both the lips. She consequently grew distressed (विकलव) and yet looked so attractive (अभिराम) to the king मुहु अंसविर्वति repeatedly turning towards the shoulders. This is a very characteristic movement of women to avoid being kissed. तु is suggestive of repentance or regret. Oh, what a fool I was in not forcing a kiss under those circumstances! Compare 'अत्र तु इतिनिपातस्य अनुतापव्यञ्जकत्वम्' साहित्यदर्पण under iv 11 ab.

Stanza 25 Construe —इय तस्या शरीरलुलिता शिलाया पुष्पमयी जय्या । एष नलिनीपत्रे नखे अर्पित कलान्त मन्मथलख । इद हस्ताद् भ्रष्ट विसाभरणम् इति आसज्जमानेक्षण [मन्] दून्यादपि वेतमगृहान् सहसा निर्गन्तु न शक्नोमि । (शार्दूलविभीडित)

Though the cane-bowyer was now empty. The king could not leave it all at once as his eye was being riveted (आमज्जमान) on the various objects that recalled memory of Sakuntalā. As the king utters the words इयम्, एष and इदम् he points to the respective objects referred to. लुलिता pressed down or crushed. In this stanza we see Dusyanta, the lover. How long would he

linger in the bower and dwell upon that scene? No time limit could be set for the vagaries of a lover. The poet, therefore, cleverly manages to call him away by the cry of an ascetic, who grows alarmed at the shadows of goblins round about the altar (वेदी परित्) and appeals to the king for help.

Stanza 26 Construe—सायतने सवनवर्मणि सप्रवृत्ते [सति] हुताशनवती वेदी परित् प्रकीर्णा मन्ध्यापयोदकपिशा पिग्गलाशनाना छाया बहुधा भयमादधाना [मत्य] चरन्ति । (वमन्तार्तलका)

सायतने—The *taddhata* affix तन is applied to indeclinables of time such as साय, चिर etc in the sense of 'belonging to,' according to 'सायचिरप्राह्णेषुप्रवेज्ययेम्यष्टघुटघुली तुट् च' पा १ ३ २३ (सायतनम् ; चिरतनम् etc) सवनवर्म sacrificial rite अन्नानि इति अशन । हुतस्य अशन fire who eats up what is sacrificed. Or हुतम् अशन (food) यस्य हुताशनवतीम् indicates that fire is enkindled on the altar and oblations are about to be offered. That was why the demons began to hover about वेदीम्—Note that परित् governs the accusative, according to the Vārtika 'अभित् परित्-ममयानिकपाद्वाप्रतियोगेषु' सन्ध्यापयोदा इव कपिशा रक्ताकृष्णवर्णा reddish brown like evening clouds छाया छायामय्य आकृतय इत्यर्थं shadowy figures पिशिन (raw flesh) अशन येषां ते goblins, evil spirits. The goblins were red and dark in appearance. Clouds are usually dark, but in the glow of the evening they are tinged red as well. That is why these goblins are compared with evening clouds. Then again the goblins did not present themselves like ordinary human beings. They appeared more like shadows than like individuals of flesh and blood. Hence they are referred to as shadows (छाया). One point worthy of note here is this. How can the shadows be reddish-brown? Shadows, we know, have only one colour viz dark, whatever may be the colour of the objects that cast those shadows. Are we to suppose that the shadows of these evil spirits were colourful like work turned out by coloured photography in modern days? The truth perhaps was that what the sages saw was not really shadows, but shadowy figures of evil spirits. And these figures were of reddish brown colour. As the ascetics could not define them, they described them as shadows. Note that in this stanza there is अनुप्रास or alliteration in every line.

The love which began in the first meeting between Dusyānta

and Śākuntalā in Act I and which was developing during the course of that Act and Act II found its consummation in this Act. With the full consent of her friends Śākuntalā offered her hand to Dusyanta, who was only too glad to accept it. Though we see that the meeting between the young lovers was rudely disturbed by the arrival of old Gautamī we do not at all feel any doubt regarding the Gāndharva marriage, which had practically been settled in our presence. Śrangīra is the sentiment prevailing in this Act from beginning to end and the way in which Kālidāsa has treated it shows his moderation and good taste. Many a lesser poet would have fallen an easy prey to the temptation of rushing into those excesses of bad taste for which Sanskrit erotic poetry is so famous, when such an excellent opportunity as the meeting between Dusyanta and Śākuntalā presented itself. But Kālidāsa as usual keeps the sentiment perfectly under control and suggests more than what he expresses. The main interest of the Act centres round the figure of Śākuntalā whose mental bewilderment at this critical period of her life deserves to be noted. Though far gone in love, she is yet loath to disclose the real state of her mind even to her bosom friends who are the sharers of her joys and sorrows. When alone with Dusyanta, the state of her mind becomes still more interesting to note.

Two more or less conflicting emotions seem to rend her maiden heart and make her for a time unable to know her duty. On one side was love prompting her to accomplish her happiness by a Gāndharva marriage with her lover who stood before her beseeching the same, while on another respect for her foster father told her it would be an offence to him to enter into wedlock in his absence and without his previous permission. Love for a time appears to be vanquished. In her confusion the poor girl wishes to consult her friends once more. At this time Gautamī arrives and the meeting abruptly terminates. Love then gets predominance over Śākuntalā's mind and she now begins to rue her hesitation in acceding to Dusyanta's request. All this picture of a young innocent mind thus torn by conflicting duties is so typically Hindu that the beauty of it is lost on one who is not closely acquainted with the ways of the Hindu society and who consequently begins to wonder why Śākuntalā should feel that kind of hesitation at all.

ACT IV

THE PRELUDE

Duṣyanta and Śakuntalā are duly married according to the Gāndhārya form. The sacrifice for which the ascetics had sought the king's help is over and he is sent back to his capital. The goddess of Śakuntalā's good fortune is to be worshipped and her two friends are, therefore, out collecting flowers for that purpose. Devoted as they are to their friends they become each in her own way anxious about Śakuntalā's future welfare. While Anasūyā does not feel sure whether the king after going to his capital will remember what has transpired at the hermitage, owing to association with his harem, Priyamadī wonders what father Kāśyapa will say when he hears of the whole affair. While they are discussing these matters, an honoured guest is announced and as they talk of arranging for his welcome, they immediately hear a fearful curse pronounced upon Śakuntalā.

And what happened was this. Śakuntalā was in the hermitage and owing to the recent departure of her husband to his capital she was deeply engrossed in thinking about him. In the meanwhile the easily irritable sage Durvāsas arrived and Śakuntalā naturally took no note of him. He thought the young girl slighted him purposely and cursed her to the effect that he of whom she was thinking with such perfect concentration would not remember her even when reminded.

The two friends grow alarmed at this dreadful imprecation. Anasūyā quickly leaves the stage to go to Durvāsas to induce him to return to the hermitage. But the sage proves himself to be too headstrong to turn back. He, however, relents so far as to decree that his curse will cease to have effect at the sight of an ornament of recognition. The friends consider this to be a distinct ground for hope, for they know that Duṣyanta has given to Śakuntalā his signet-ring as a souvenir at the time of his departure and that the ring will be a sure means of nullifying the effect of the curse. In view of Śakuntalā's natural delicacy they, however, decide not to tell her anything regarding this curse.

iv 0 2—कुसुमावचयम् the gathering of flowers. The word अवचय requires some explanation. The root चि takes the क्त affix घञ्, which causes Viddhi, when it means 'taking by the hand' and does not mean that the thing is stolen according to 'हस्तादाने चिस्तेये' पा ३ ३ १० (हस्तादाने इत्यनेन प्रत्यासक्तिगदयन्त्य लक्ष्यते । पुष्पप्रचया । हस्तादाने किम् । वृक्षाद्यस्थिताना फलाना यष्ट्या प्रचय करोति । अस्तेये किम् । पुष्पप्रचयञ्चोर्वण । मि कौ) What all this amounts to is अवचय = collection of things by the hand i. e. of things which are near and अवचय = (1) collection of things not by the hand, but by such means as a stick i. e. of things which are at a distance or (2) collection by theft. कुसुमावचय would thus mean either that the flowers were not within the reach of the hands of the girls, or that they were stealing them. Rāghava favours the former view and says that the flowers not being within the reach of the girls, they had to climb the trees for collecting them. It is easy to see that this explanation is unnatural and that Kālidāsa should really have used कुसुमावचाय, as 'in अन्यत्र यं कुसुमावचाय कुर्व्वमत्रास्मि करोमि नय । नाह हि द्वर भ्रमितु समर्था प्रसीदताय रचितोऽञ्जलिर्व ॥' of K P 2. But the form must be regarded as an instance of poetical license. Kālidāsa already has used it in his Mālavikāgnimitra (वयस्य, एषा कुसुमावचय-व्यग्रहस्ता मरव्यस्ते डरावत्या परिचारिका चन्द्रिका समागच्छति' Act iv). Also read 'तेन हि अस्मञ्च शिलापट्टके महत्तमुपविशतु भर्तृदारिका । यावद-हमपि कुसुमावचय करोमि ।' भास's स्वप्नवासवदत्त iv 30, 31, 'तत प्रवियति पुष्पावचयव्यभ्रा सकल्पौत्सुक्यभाकर्णयन्ती मीता' उन्नररामचरित in Note that Vāmana condemns the form by calling it foolish 'अवतरा-वचायशब्दयोर्दीर्घह्रस्वत्वव्यत्यासो बालानाम्' का मू 5 2 40, the actual forms condemned being मास्तावतार and पुष्पावचय iv 0. 4—निवृत्त कल्याण (bliss, happiness) यस्या. The use of the word कल्याण shows that the spiritual aspect of the marriage is more prominent in Anasūyā's mind. This is as it should be in her case. iv 0 10—इतोगतम् transpired here iv. 0 13—विन्दवा at ease, free from anxiety. गुणविरोधिन opposed to (expectations of) virtues (formed of them) i. e. belying those expectations न तादृशा ... भवन्ति—It is one of the favourite ideas of Sanskrit poets that a beautiful form also possesses a beautiful soul, though sometimes in the world this is not found to be true. They seem to differ from Goldsmith and believe that handsome is that which handsome looks. Vide *inter alia* 'प्रायो विन्द्यामु भवन्ति दीपा

यथाकृतिस्तत्र गुणा वसन्ति's वराहमिहिर's बृहत्संहिता 70 23, 'मनाकारस्तातो गुणा' अग्निपुराण 244 G, 'नागेषु गोषु तुरगेषु तथा नरेषु न, ह्यथाकृति मुमुक्षु विजहानि वृत्तम् । Mk 1x 10, 'स्यमाकृतिर्नै ध्यमिचरति शीलम्' 'Dk 8, 'आकृतिमनुगृह्णन्निगुणा' विद्यालभञ्जिका । 'बालिके कल्याणिनो तवाविसवादिती वा उभावेप्याकृतिरियम् ।' K p 149 ' भिद्येत वा सद्वृत्तपीदृशम्य निर्माणस्य' U 1x 'महाभाग, सदृश खलु, ते निर्माणस्य वचन मधुरतया लक्ष्यते' Mb1 11, 'आचारसदृशप्रज्ञ R 1 15 'आकृतिर्विशेषप्रत्ययादेनामनूनवस्तुका मभावयामि' M 1, 'आकृतिरेवानुमापयति अमानुपताम्' K p 132 'न तुलाविषये नवाकृतिर्न वचोवर्त्मनि ते सुमीयता । त्वदुदाहरणाकृतौ गुणा इति सामुद्रिकसार-मुद्रणा ॥' N 2 51 A similar idea is found in Spenser *Hymn in Honour of Beautie* 'Therefore whenever that thou doest behold, A comely corpse, with beautie faire endewed, Know this for certaine, that the same doth hold A beauteous soule For all that faire is is by nature good', and also in Shakespear *Twelfth Night* 1 2 'I will believe thou hast a mind that suits, With this thy fair and outward character' Williams does not seem to understand the meaning of the sentence 'न भवन्ति', for he translates 'Such distinguished characters as these do not become opposite in their qualities (to what they formerly were)' The difference between the characters of the two girls is once more revealed in the kind of apprehension they feel regarding Śakuntalā's future Anasūyā rightly thinks that the king when once in the company of his loved queen's may possibly forget Śakuntalā. It is not uncommon for kings to enter into such love affairs and then to cast off their temporary beloveds. This fear was correct and proceeded from a real understanding of the character of libertines such as kings in ancient India were generally found to be. This is worthy of Anasūyā Priyamvada is a superficial girl She is much too carried away by the king's exterior Because the king is so majestic to look at, therefore he cannot be false to his promise That is her argument She is on the contrary afraid what father 'Kāśyapa will say when he learns the whole affair Anasūyā rightly quiets her fear by pointing out that the father's only desire is to bestow his daughter on a worthy object, and if that is fortunately accomplished, he will have no reason to complain. is 10 24-बलिदमं the rite of worship, or the performance of worship' 1x 10, 50-अनिधीनाम् of an honoured guest निवेदितम् = निवेदनम्' announcement The plural in अनिधीनाम् is suggestive of respect अनिधीनामिव

निवेदितम् = अतिथीना निवेदितमिव निवेदितम् Note again it is Anasūyā who first takes notice of the guest and becomes concerned about his reception Priyamvadā points out to her that Śakuntalā is at the hermitage and that Anasūyā need not grow anxious about the reception But says Anasūyā, Śakuntalā is not to-day present with her mind, as she is engrossed in thinking about her lover She, therefore, says that the flowers are enough and they start for the hermitage with a view to look to the comforts of the guest Some editions (Williams, Nirṇayasāgara and Cappeller) give 'जह अनिहिता' to Priyamvadā and make it 'आत्मगतम्' There is not only no point in this arrangement, but it actually mars the beauty of the passage. Why should Priyamvadā say that sentence to herself? In that case Anasūyā's 'भवतु अलमेतावर्द्धम कुमुमं' would appear so abrupt, for no reason is stated why the collection of flowers should be discontinued with such haste Our arrangement, therefore, is best, iv 0 35—अतिथि परिभाषिणि अनिधिपरिभवितु शील्यस्या तादृगे O slighter of guests

Stanza I Contruc.—अनन्यमानसा य विचिन्तयन्ती तपोवन माम् उपस्थित न वेत्सि, म बोधिन् अपि मन्, प्रयत्न प्रथम कृता कवामिव, त्वा न स्मरिष्यति । (वृणन्धविल)

यम्—How is it that Durvāsas knows that Śakuntalā is thinking of some man, probably her lover? The sage, it appears was a shrewd लौकिकज्ञ He knew that a young girl could not be so completely absent-minded except when engrossed in thoughts about her absent lover न अन्यस्मिन् मानस यस्या whose mind cares not, or is regardless of, anybody else तपोवनम् aggravates the fault The guest was not an ordinary one He was rich in penance. उपस्थित also has the same effect The worthy guest was not met accidentally on the road He had arrived near (उप) of his own accord (R) The curse was to have the effect of an intoxicating drink on Śakuntalā's lover as far as her remembrance was concerned Not only would he not remember her of himself, but even when reminded by her he would not do so A man who is drunk remembers not what he has said before he took the intoxicating liquid But even when reminded of it by somebody else, he cannot do so त्वाम्—Note that this word does not mean Śakuntalā alone, but by metaphor त्वामवद सधम्

The king must have observed Gautami well. For it was she who had put a stop to his romance with Sakuntalā at the end of the last Act. But when Gautami arrives in his court and speaks to him (Vide p. 112 below) Duryāta does not recognise her. He must have forgotten her along with Sakuntalā. That is why we have to interpret त्याम् as stated above.

The allotment of speeches following stanza iv 1, differs in different editions. A careful examination will show that our arrangement which has been made with due regard for the characters of the two friends so far revealed, but which is found in none of the four representative editions on which our text is based, is the best. Two points that weighed with us in this arrangement may be noted. First Duryāta had gone away enraged at what he considered to be a wilful insult offered to him. He had to be propitiated and brought back. Which of the two friends was more suited for this undertaking? Surely, a serious character was necessary to deal with a person of the type of Duryāta. A light-hearted girl like Priyamvadā would probably have enraged the sage the more. Secondly, one of the friends who remained on the stage stumbled in agitation and allowed all the flowers, collected with such care for divine worship, to fall on the ground. Anasūyā, we know, was a cautious girl. Such carelessness was in her case impossible. Priyamvadā on the other hand was very likely to get unsettled at hearing the fearful curse and stumbling in her case was an easy possibility. Our arrangement conforms to these two considerations.

iv 1 6—मन्मिन् कस्मिन्नपि is an idiomatic combination of यद् and विम्, and expresses an ordinary person. Compare such combinations as 'येन केन प्रकारेण' and the Marāṭhī 'अदा तदा पैकी', Duryāta is a proverbially irritable sage of Hindu mythology who was the son of Atri and Anasūyā. He is represented in the Purāṇas as excessively choleric and inexorably severe. Even a small occasion is sufficient to excite his rage. Bāṇa refers to him as 'द्विरोषण प्रवृत्त्या' in हृदयनि उच्छ्वास 11, Par 2, q v for an instance of his easy provocation. चटुर्ल quick. उन्मुक्तम् impetuous दुर्वार difficult to be checked. iv 1 10—अर्षदिवम् water for worship 'मूले पूजादिषावर्ष'. For another sense of अर्ष vide p. 243 supra. iv 1 13—आवेगस्तलिनाया who stumbled, in agitation अवहल is a peculiar formation which cannot be easily

accounted for by gramm. It means हस्ताग्रम् the palm of the hand. There is no doubt about it. But how is it that अग्र comes at the beginning of the compound? This is answered as follows. (i) Take अग्र as an adjective meaning 'ending', then अग्रञ्च अग्रो हस्तञ्च the ending hand i. e. the part of the hand which is at the end i. e. the end of the hand viz the palm. This is open to the following objection. In a कर्मवारय compound where the first member is an adjective (e. g. नील च तदुत्पल च नीलोत्पलम्, नीलत्व is identical with उत्पलत्व i. e. the quality नील pervades the entire उत्पल. But in the present case अग्र and हस्त are not identical, for the relation of अवयव and अवयवी exists between them. This may be answered by saying that the two should metaphorically be considered as identical on account of the same relation of अवयव and अवयवी between them. This means that हस्त which is an अवयवी, metaphorically stands for a part thereof viz the palm (अवयवी हस्तगत लक्षणया हस्तकण्ठे नलदये वर्तते) अग्रत्व now becomes identical with हस्तत्व i. e. नलत्व and the difficulty pointed above is removed. Vāmana favours this view in his का सू 5 2 20 हस्ताग्रहस्तादयो गुणगुणिनामेदाभेदाभ्याम्. In this way are to be accounted for forms like 'अग्रकेसर' (Rs 1 14), 'अग्रघोषा' (हर्षचरित 3 3, Par 27) अग्रपाद' (M 11 12) etc. In the present case Rāghava proposes two more interpretations. (ii) Understand अग्रहस्त as an independent word (into the meaning of the component parts of which we are not to look) for the palm of the hand. (iii) There is no rule regarding पूर्वनिपान in Piākṛta. Therefore we should translate 'अग्रहस्तादो' as 'हस्ताग्रान्'. This view is unsatisfactory since अग्रहस्त is found used in Sanskrit also. On the whole (i) appears preferable. For अग्रहस्त vide *inter alia* 'अनेनाश्रुगुण्येनोद्भिन्नकिरणकेसरेण कुसुमिन उव ते अग्रहस्त प्रतिभाति' M 1 'नशाशोकान्नचकत्य कारणान् मया प्रनार्गते अग्रहस्ते' Ibid iv, Ku 5 63 Ku 5 29. The word also occurs in मृच्छकटिक iii and रत्नावली iii.

The stumbling of Priyamvadā serves a dramatic purpose. What is she to do on the stage when Anasūvā goes away to propitiate the sage? She cannot proceed to the hermitage to make ready the ughodika as one may expect her to do because the audience has to be informed what the result of Anasūvā's meeting with Durvāsas is and for that Priyamvadā's

presence on the stage is necessary. The poet therefore, makes her stumble and keeps her engaged in gathering up the scattered flowers till Anasūyās returns. The stumbling of Priyamvadā and the scattering of flowers may also have been intended as an omen suggesting that all is not well with Sakuntalā's marriage.

iv 1 23—प्रथमम् is used as an *avyaya* or *adverb*, meaning for the first time *दुहितृत्वेन प्रथमम् अपराद्धमिति प्रथम इत्यर्थे*. Or take *प्रथमम्* as an adjective and supply *अपराद्धम् (= अपराध)* or *स्वल्पम्* as the noun for it. *प्रथमम्* would then mean the first (offence). *दुहितृत्वेन* is an appeal to Duryāsas' sentiment, Sakuntalā was like a daughter to him. Her fault therefore especially when it was the first and when she did not know the power of his penance, deserves to be forgiven. iv 1 23—मन्थय हित disappeared while just saying (this). This shows he did not desire to discuss the subject any more with her, but wanted to terminate the meeting immediately. iv 1 33 स्मरणीयम् (स्मरनि अनेन) a souvenir, a memento. Mark the peculiar use of the locative *मत्स्मिन् स्वाधीनोपाया* in that i.e. when she has that in her possession, she will have the remedy of removing the curse in her power. iv 1 43—दुयोरेव मदी—This shows almost a parental affection and concern for Sakuntalā on Anasūyās' part. This is quite in keeping with her character. iv 1 44 45—वो सिन्धुनि—Anasūyā had already compared Sakuntalā to a Navamālīka flower ('नवमालिका मृमपेल्वा त्वम्' i. 1-7). She now refers to her merely as 'पट्टविपल्वा'. Priyamvadā is probably reminded of Anasūyās' simile on a previous occasion and speaks of Sakuntalā as the Navamālīka creeper.

This Prelude is one of the most important scenes occurring in this play. For, it contains the curse of Duryāsas which forms the pivot on which the whole action of the drama turns. The curse is purely an invention of Kalidāsa and no trace of it is found in the Mahābhārata from which Kalidāsa has drawn his plot. We learn from this *Vishambhava* that the Gandhāra marriage between Duryānta and Sakuntalā was duly celebrated. It is expected from the incidents that occurred in Act iii. Duryānta was given leave to return to the capital by the ascetics, whose sacrificial session was over. When the king started, he gave to Sakuntalā his signet ring as a souvenir and told her that

within three days he would send a messenger to take her away (vide Act iv 12) This ring which thus came into Śakuntalā's possession, plays an important part in the play and is exactly the abhijñāna that figures in the title of this drama That the ring is to Śakuntalā a much-prized treasure not only because it is a gift to her from her husband, but from quite another point of view, is clearly brought home to us even at this stage.

The almost parental solicitude with which the girls decide to keep Śakuntalā in ignorance of the curse looks so natural in view of their sincere regard for her happiness and their consequent desire to avoid causing her unnecessary pain, that its dramatic significance is almost lost sight of Much of the charm of Śakuntalā's character her nobility of heart and purity of life, her chastity and her devotion to Duṣyanta even after the incidents in Act v would have been lost, if she had known that her rejection proceeded from the effect of the curse The poet, therefore has taken advantage of her friends' anxiety for her happiness to avoid this possibility and made her absent-minded, when the curse was actually pronounced And both these devices are so natural

One question which strikes us in this connection is Why was it that the two girls did not inform father Kāśyapa of the curse especially when they saw him sending Śakuntalā to Hastinapura ? They should have known that Duṣyanta would not remember her They probably relied too much on the ring with which, they thought, Śakuntalā would be able to remove the king's doubts if occasion arose But our point is why, with all their solicitude for Śakuntalā's happiness, should they be instrumental in putting her in the ridiculous position of being obliged to remind Duṣyanta of his affection for her when they knew for certain or ought to have known that the king could have no remembrance of Śakuntalā ? The easiest way of avoiding such a situation was to send the ring to Duṣyanta even before Kāśyapa arrived. Why did the fore-seeing Anasūyā not do it ? We would presently find her calling the king ignoble and complaining that no letter had been received from him during that long period But why should she expect any letter at all ? She knew there was the curse, which must have made Duṣyanta forget everything about Śakuntalā It is true that if the ring had thus been sent to the

king, the drama would have come to an end with Act iv. But that is no answer to the above question.

The truth appears to be that these young girls in the innocence of their heart could not fully realise the significance of Duryodhan's curse though they knew of it. That was why day after day they were expecting a letter from the capital though no such thing was ever likely to be. Not that they doubted the efficacy of the curse. But their young imagination could not picture to them the sight of Sakuntala standing in Duryodhan's court and forced to prove her virtue. The ring was in Sakuntala's possession and with its help they hoped that everything would be all right. To be aware of calamity and yet to be unable to realise the full significance thereof—such apparently contradictory things do occur in the domain of love especially when the calamity refers to a loved person. And this was what happened in the case of Anasūya and Priyamvada too we think.

THE MAIN SCENE

[A few months have elapsed since the occurrence of the incidents described in the last *Vijambhaka*. Sakuntala is *enceinte* and signs of pregnancy are clearly visible on her body. No letter is received from Hastinapura and Anasūya grows extremely anxious. She once suspects the King's perfidy, but then remembers it must be the curse that is working mischief. In the meanwhile Kāśyapa returns from his long journey to Somatirtha and Anasūya has no heart to inform him of what has happened in his absence. She is however, saved from this difficulty by incorporeal voice that acquaints Kāśyapa with the marriage of Duryodhan and Sakuntala when he enters the fire chamber. The sage is glad and congratulates Sakuntala on her choice for no better husband than Duryodhan can have been found. He then decides to send Sakuntala to her husband that very day.

Preparations are then made for Sakuntala's departure. Her friends decorate her with the ornaments obtained from trees, that have yielded them up out of affection for her. Kāśyapa who has had his bath, waits to see her off before beginning the practice of his daily penance. Śrīgarava and

Sāradvata two trusted pupils of Kāśyapa and Gautamī accompany Sākuntalā. A most pathetic scene of leave-taking is witnessed. Not only the two friends, who have been Śākuntalā's constant companions, but also the great sage Kāśyapa and even the animals, birds and trees in the penance-grove are touched at the departure of their beloved relative. When about to separate, the friends advise Śākuntalā to show the ring to the king, if he prove slow at recognising her. This makes the heart of Sākuntalā quake, but she scarcely realises the fate in store for her. The departure of the party leaves Kāśyapa and the two girls in sorrow, but the sage feels in a way greatly relieved by sending his daughter to her husband, which to him is tantamount to returning a valued deposit to its owner.]

iv 1 49—प्रवानात् = प्रवासं कृत्वा, according to the Vṛtika न्यङ्लोपे कर्मण्यधिकरणे च' (प्रानादात् प्रेक्षते । आसनात् प्रेक्षते । प्रानादमाह्वय आमने उपविश्य प्रेक्षण इत्यर्थ । मि. कौ), which means that when the sense of an absolutive is suppressed in a sentence the object of the absolutive, or the place where the action takes place is put in the ablative case. Or प्रवसति अस्मिन् इति प्रवासं परदेज तरमात् प्रकाशम् open air, open space. iv 1 51—हृन् shows surprise mingled with regret. He did not expect that it was dawn. He was sorry he had slept so long.

How was it that such a great sage as Kāśyapa, who must have been scrupulously devoted to his karma and penance, passed his time in bed till it was morning? Such an objection is by some raised against this passage. To this it may be said that the objection proceeds from ignorance of human nature. Kāśyapa had returned (probably the previous day) from a long journey. Journeys in ancient India were not the easy business they are in these days of railways and motors. It was, therefore, perfectly human if Kāśyapa slept on longer than usual on this occasion. It is the common experience of even modern times that when one returns from a long journey, one always sleeps longer than one ordinarily does. And we believe the poet shows himself to be a close student of human nature when he depicts that even the great Kāśyapa is no exception to the rule. Otherwise the same objection may easily be stretched in other directions. Why was the great Kāśyapa moved almost to tears, like an ordinary father of the world, at the departure

of his daughter ? Why did he not, after his bath, at once proceed to his Sandhya etc ? Why did he postpone his तपानुष्ठान till he saw his daughter off ? The truth is that these apparent derelictions of duty are really no drawbacks in those respective persons. They only serve to show the human element in their character and that is exactly what counts most in a drama.

Stanza 2 (Anstru — एकत्र औषधीना पतिरस्मदिग्वर याति । एषत्र जाद्विष्टनाहणपुर सर अत्र (उदयि) । तेजोद्वयस्य युगपद्वधमनोदयाम्या ङोत्र जातमशालाग्रेषु नियम्यत इव (गान्धर्विलया)

It appears it was the 15th of the lunar month on that day. The pupil, therefore, could observe on one side the moon going down and on another the sun rising. This simultaneous fall and rise (युगपद्वधमनोदयो) of two luminaries (तेजोद्वय) seemed to him to be a lesson to the world as regards the various changes of its condition. The lesson was that while one falls, another rises. This is the usual way of the world 'चम्वत् परिवर्तन्त दुत्तानि च सुखानि च 'कस्याप्यन् भुवमुपगत दुःखमेकान्ततो वा । नीर्धर्मच्छयुषि च दशाचरनमित्रमेण॥ Me 14, 'द्वन्द्वानि सर्वस्य यत्र प्रसक्तान्यलान्गामन्नन्नीनि लाने । अतात्रैव नैकान्तमुद्योऽन्ति वदित्त्वैकात्तदु स पुर पृथिव्याम् ॥ ' बुद्धचरितम् ॥ 13 The phenomenon of two luminaries simultaneously gaining lustre and losing it had already struck the fancy of Kālidāsa though in different connection. Vide R 11 82. The moon is called औषधीना पति or 'the lord of herbs or plants, because she is supposed to exercise influence over their growth. Read 'गामाविद्य च भूतानि वाग्दाम्यहमाजना । पुत्राणि औषधी गर्वा सामो मृगा रत्ना मव ॥' भगवद्गीता 15 13. Modern science has proved this supposition to be correct. Another and the more correct view is that this epithet properly belongs to the famous Vedic plant Soma which was so called owing to its great importance in sacrificial rites. When, however, Soma came to signify the moon ०-वध सा also became the moon's epithet. R ghava finds the following significance in this epithet. 'अग्निदुःसहृताणां त्रिपत्तिमहृष देना दका अपिषमन्ताया पतिष्यन्तिशिवर शानानामथमभिद्योतयितुमन्त्यदव्यपरा ।' अन्त्य is the name for the mountain in the west, behind which the sun and the moon are supposed to set as उदय is the name of that over which they are supposed to rise. These are also often referred to as कस्याचर and उदयाचर अविष्टत अरण पुरसर येन who has manifested Aruna as his fore runner or herald. Supply

उदेति, प्रादुर्भवति or merely वतंते as the verb for अकं the sun. For a similar idea compare 'अरण इवपुर मरो रवि पवन इवातिजवो जलागमम् । शुभशुभमयापि वा नृणा कथयति पूर्वनिदर्शनोदय ॥' हर्षचरित उ ४ अरण is the son of Vinatā and Kāśyapa, being the elder brother of Garuda Vinatā prematurely hatched the egg and her child was born without thighs and hence Aruna is called anūru, thighless or vipāda, footless. The Mahābhārata gives two accounts as to how he came to be the charioteer of the sun. One account says that as soon as he was born, his great lustre attracted the attention of the sun who being pleased, made him his charioteer. Vide आदिपर्व 16 'तत्र पुत्रार्थिनी देवी व्रीहिना च तपस्विनी ॥ १६ अण्ड विभेद विनता तत्र पुत्रमपश्यत् । पूर्वार्धकायनपद्मभितरेणाप्रकाशता ॥ 17.. उदयस्य सहस्राङ्गुर्दृष्ट्वा तमहण प्रभु । स्वतेजसा प्रज्वलन्तनात्मनः समतेजसम् । सारथ्ये कल्पयामास प्रीयमाणस्तमोन्द. ॥ 24' Another account says that the sun who had brought upon him the enmity of Rāhu by exposing him at the time the nectar-churned out of the ocean was being served to the gods, once became enraged at them when he saw that none of them came to his help when he was being swallowed by Rāhu now and then. He, therefore thought of burning the whole world as a kind of revenge on the ungrateful gods, and the sages thereupon warned upon Brahmā who told them that Aruna would sit on the chariot of the sun in his front, diminish his lustre and thus prevent him from burning the world. From that time Aruna takes his seat on the sun's chariot as a safeguard of the world against his excessive heat. Vide आदिपर्व 21 'एष लोकविनाशाय रविरद्यन्तुमुद्यत । दृश्यन्नेव हि लोकान् स भस्मराशीकरिष्यति ॥ 15 तस्य प्रतिविधानं च विहितं पूर्वमेव हि । कश्यपस्य मुतो धीमान्गणेश्याभिधिश्चुत ॥ 16 महाकायो महतेजा स स्वास्यति पुरो रथे । करिष्यति च सारथ्यं तेजस्वान्ध हरिष्यति ॥ 17 लोकानां म्यन्ति चैव न्यादपीणा च दिवीकसाम् । तत्र पितामहाज्ञात् मर्षं चक्रे तदारण ॥ 18' Williams thinks that Aruna's imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, in the blaze of the coming day. For the general idea in the stanza compare आर्षचारुदत्तभगवतले प्रतिवसन्ती चन्द्रमूर्धाविपि विपत्ति लभेते, किं पुनर्जना मरणभोग्का मानवा वा । लोकं कोप्युर्न्यत पतिनि कोपि पतिनीज्युत्तिष्ठते ॥ 'Mk. x, 'कुम्भद्वनमपश्चि श्रीमदम्भोजपण्ड त्यजति मदमुलकं प्रीतिमाश्चन्द्रवाक । उदयमहिमरश्मिश्चिर्षानि वीनाशुरस्त हतविविभुसिताना ही विचित्रो विपाक ॥' Si. 11 14.

Stanza 3 Construe — शशिनि अन्तर्हित (सति) सैव कुमुद्वती संस्मरणीय-
गोभा (सती) मे वृष्टिं च नन्दयति । नूनमवलजनस्य इष्टप्रवामज्जितानि दुःखानि
अनिमात्रसुदुःखानि (सति) । (वमन्तिलका)

As the moon was going down the lotus plant began to lose its previous beauty and no longer gladdened the pupil's eye. The fact therefore naturally occurred to him that in the case of women the pangs caused by the journey of their loved relatives are indeed extremely hard to bear. The stanza further suggests the departure of Duryanta and the consequent अनिमात्रसुदुःख अव sorrow of Sakuntala. The following are compared कुमुद्वती-अपला-शकुन्तला, शशी-वृष्ट-दुष्यन्त-अतर्धान-प्रवास-राजाधानीगमन. It must be remembered that the pupil cannot have meant this suggestion. It only strikes the audience which enjoys it immensely. The stanza therefore is an excellent example of what in English is called dramatic irony.

The objection that this stanza is an interpolation because it is not possible for the pupil to entertain that suggestion as he does not know anything of the love affair between Duryanta and Sakuntala proceeds from want of proper appreciation. Nobody says the pupil means that suggestion. He only makes it unconsciously and therein lie the beauty of the passage and the skill of the poet. But how could the pupil refer to the moon as अन्तर्हित when only a moment before he had said 'अस्तशिवरयानि ? This is answered by saying that अन्तर्हित does not mean the moon had already disappeared but that it was about to set. Such kind of आदिक्मणि वक्तु is used by Kalidasa scores of times. The third objection against the stanza that is अनिमात्रसुदुःखानि is unnecessarily clumsy. दुःखानि-सुदुःखानि-अनिमात्रसुदुःखानि does not surely reveal a good poet. We admit this objection has great force. But it must be remembered that it is based on the idea that because a certain expression is not neat and polished therefore it cannot be Kalidasa's. Such line of argument is often misleading as it is more or less subjective. There is no doubt that अनिमात्रसुदुःखानि is clumsy and unnecessarily brings in one superfluous word. अनिमात्रसुदुःखानि or सुदुःखानि would have been quite legitimate. But clumsy expressions are not quite uncommon in Kalidasa. This we have noted before. Besides 'अनिमात्र' appears to be a favourite word with Kalidasa, like for example the word पेल्व. Vide अनिमात्राहिततलौ' : 20 a,

तन्माहिमात्रमुत्कण्ठस्व' 15 20 7, 8; अतिमात्रकपिताम्' Ku 5 48'
 अतिमात्रभास्वरत्वम्' M 1 13 मुद्गुर्सेह also occurs elsewhere
 (R. 4 15) Kālidāsa's crime lies in bringing these two together
 but it is not quite unpardonable and need not be detrimental to
 his authorship of the stanza. Some again think there is no
 poetry in 'दुस्त्वानि नूनं दुसहानि' It must here be remembered
 that in order to see whether a particular stanza is poetical or
 not, it is useless to select a few detached words and then proclaim
 that they are unpoetical. By this method any the most poetical
 stanza could be shown to be void of poetry. Though 'दुस्त्वानि
 नूनं दुसहानि' may not be poetical 'अवताजनस्य इष्टपदामजनितानि दुस्त्वानि
 नूनं etc' is highly poetical.

Besides these two stanzas some critics read two
 more which are given in our foot-note. Translate कर्कश्वना etc.
 The early dawn impurples the dew (सुहित) on the jujube trees
 (कर्कश्वना—वदरीवृक्षाणाम्), the peacock whose sleep is over leaves
 the darbha thatch of the cottage (उदजपटलम्) and here the antelope
 just risen up from the border of the altar, scratched by his hoofs,
 utters roars raises himself high stretching his limbs (स्वादग-
 मयिच्छमानं सन् पटवत् स्वादगप्रसारणानन्तरम् उच्चैर्भवति जरीरेण उन्नतौ
 भवति)' This stanza is a good example of स्वभावोक्ति.

Translate पादन्ध्याम etc. 'Here this moon, by whom dispas-
 sing darkness the central abode of Vishnu was reached after
 planting his foot on the head of Sumera the Lord of mountains,
 falls from the sky with a few of his left. The highest ascent of
 even the great terminates (निष्ठा end termination) in a deep
 (अप)descent.' The stanza is a good example of अर्थान्तरन्यास and
 finds its parallel in 'मतिं मोन्द्यावाणा पतनमनकुल कलयति' मुद्राराक्षस
 1 12.

It may be noted that these two stanzas together point to
 the same time of the day. For in the first we have अग्रसन्ध्या
 which is equal to 'आविष्कृतं क' and in the other the description
 of the moon setting. This means the time is the early morning
 of the day following the full moon.

15 3 1—अपटीक्षेपेण with a loss of the curtain 'अपटी
 काण्डपटीका प्रतिमोर्गा अवनिक्तं तिरस्कारिणी' ह्लाद्युध पटीक्षेपेण or पटाक्षेपेण
 means the same thing, as पटी and पट signify the same as अपटी.
 A rule of dramaturgy says that no character should enter on or

quit the stage unless some suggestion of it is conveyed to the audience 'नामूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि वा ।' When, therefore, the poet finds it impossible to convey such previous suggestion, he generally makes the character enter with a toss of the curtain. In such cases the character generally is in a state of excitement and finds it necessary to make a sudden entrance. Anasūyā's entrance by *apatikṣepa* serves the dramatic purpose of doing—away with the possibility of another *viskambhaka* for the character of the pupil. 11 3 2-5—यद्यपि—There is a bewildering variety of readings in this passage. Our reading would appear to be the best. Anasūyā is wondering why no news has been received from the king. She suspects his perfidy. But people may say she does not know anything of love affairs (एतत्), as she is averse to objects of enjoyments (विषयपरादमुख) and has therefore no right of pronouncing judgment on the king's action. She admits this may (नाम समवित्पायम्) be true, but in view of the facts of the case it appears to her there is no doubt the king has acted ignobly (वनार्यम्) towards Sakuntalā. एतत् stands in a general way for love affairs (प्रेमवृत्तम्) or the conduct of lovers (प्रेमिणावरणम्). 11 3 11—राम इदानीम्—Love is often represented as taking a devilish kind of pleasure in working mischief in his domain by misleading young men and women. Compare V u 11. Anasūyā takes this particular view of cupid's activities, because she is now in a petulant mood at not having heard anything from the king so far. For a similar remark, also arising out of petulance, read 'सकाम इदानीमाय-यौन-वरायणो भवतु' मरुतवानवदत् 1 12 44 अमयराग्धे one who is false to his promise. 11 3 15—शुद्धहृदया—This explains why Sakuntalā was easily led away by the perfidious king. Note the changes of construction मन्वी पर इतमती Active य सती or सत्या पद कारितवान् 'Causal (according to 'हृत्रोरन्वतरस्याम्' पा. 1 1 23) येन मन्वी पद कारिता Passive causal. Compare for similar expression 'यमेणापि पद गर्वे पार्वती प्रति कारिते । पूर्वापराध-नीतस्य वामस्योच्छ्वमित्त मन' शुमारममव G 14. The wonder is how all this while she forgot the curse. If she had not done that, there would have been no occasion for this vituperation against the king. We have offered our tentative explanation above. 11 3 16—एतावत् कालस्य shows that a pretty long time has elapsed a few months at least, enough to make Sakuntalā

अभिव्यक्तमन्त्रलक्षणा 15 3 17—द्विती—The question is why, with all her parental solicitude for Śākuntalā's happiness and her cautious foresight, did Anasūyā not send the ring to the king long ago? She attempts a justification of this in the following sentence, but that does not look quite satisfactory. दृश्यते This may be explained in three ways (1) Inured to hardships. It is no use asking these people who are already suffering so much to take the additional trouble of going to the capital. (2) Being habituated to a hard life they are likely to be bad-tempered and hence cannot be easily persuaded to go (3) Being unaccustomed to love-affairs, engrossed as they are in their rigorous fasts etc., they are not likely to be fit messengers of love 15 3 18—सखीगामी दोष—The fault, belonging to गामी = सवद्व्या) Śākuntalā, on account of which Anasūyā though determined to do so (अवसिन्नापि = कृतनिश्चयापि) was unable to report Śākuntalā's marriage and her consequent pregnancy to Father Kāśyapa, was her rashness in contracting a Gāndhāva marriage with Duśyanta in his absence and without his consent. We have already seen that Śākuntalā had actually entertained fear (15 21 4) regarding Kāśyapa and it was with some effort that Duśyanta could persuade her to give her consent to his proposal though Anasūyā had felt sure that Kāśyapa would approve of Śākuntalā's action as her choice had been proper (15 0 15-21) when the time actually arrived to report the marriage and the consequent pregnancy to him, her courage failed her. And this was quite natural. It often happens that we form a determination to do a thing, but when the occasion for doing it actually arises, we lose heart. And that was exactly what happened in the case of Anasūyā. We can easily imagine what dread responsibility Anasūyā must have felt in order to report to Kāśyapa Śākuntalā's Duśyanta-parinaya and āpanna-sattvatva. She was evidently relieved (15 4 2, 3) when she knew that the facts had been conveyed to Kāśyapa by an incorporeal voice. It should be noted that Anasūyā wanted to inform Kāśyapa of the marriage and also of the curse in order that he might send the ring to Duśyanta. But when she learnt that Śākuntalā herself was being sent to the King's capital, she must have given up the idea of informing Kāśyapa

of the curse and remained content with only dropp-
 ing a hint to Sakuntalā iv 3 10—सत्त्वमापना अपन्नसत्त्वा
 according to प्राप्तापन्न च द्वितीया पा 2 2 4 (पत्र द्वितीयाधितनि
 समान । प्राप्ता जीविका प्राप्तजीविक । जीविकाप्राप्त । अपन्नजीविक ।
 जीविकापन्न । मि को) iv 3 22—वीतुकम् the customary
 suspicious ceremony वीतुक नमणीच्छायामुन्मवे वुतुक मुदि ।
 पारम्ययाभताम्यानम गणहमूदया म Priyamvada's welcome
 announcement that the marriage of Sakuntalā with Dusyanta
 had been suggested to Kāśyapa by an incorporeal voice in the
 fire chamber relieved Anasūya of her anxiety. But even then
 why did she not inform the sage of the curse? She should
 have known that Sakuntalā was sure to be forgotten. The
 answer to this objection is—She knew Sakuntalā possessed the
 ring and that when it would be shown to Dusyanta everything
 would be all right. Why should she then incur the possibility
 of Kāśyapa's anger towards Sakuntalā by informing him of the
 curse which necessarily implied information regarding her
 dereliction of duty. She therefore lay content with merely
 telling Sakuntalā in a gentle way so as not to frighten her unne-
 cessarily that she should present the ring to Dusyanta if
 occasion arose. It would thus be seen that in all her actions she
 was actuated by a desire to administer to Sakuntalā's happiness
 and to avoid causing her unnecessary uneasiness. She could
 not of course take into consideration the possibility of the ring
 being lost on the way and therefore could not in any way be
 held responsible for Sakuntalā's rejection iv 3 26—सुखशयित
 पृच्छति असौ सुखशयितपृच्छिका who inquires after comfortable sleep
 i e whether it had been enjoyed the previous night दूमन
 जाकुम्भिता (obscured bedimmed) दृष्टियम्य—Note that this simile
 looks so appropriate in the mouth of one who was constantly
 accustomed to offer libations into the fire. It is however some-
 times objected to on the ground that Kāśyapa cannot properly
 stand for Vajamēna who though दूमा दृष्टि throws the offering
 actually in the fire for it is argued that while the sacrificer
 is an active agent of यानुनिपन्न Kāśyapa played no active
 part in the bestowal of Sakuntalā on Dusyanta. Therefore the
 two cannot be equated. The answer to this is that पतिता shows
 that the ब्राह्मिनि is acting on its own. It is not पिप्ता or पतिता
 दूमानुन्नदृष्टिबम् represent Kāśyapa's ignorance of what was

taking place in the hermitage in his absence. The genitive यजमानस्य is only possessive genitive. It shows that the आहुति belonged to the यजमान. It is not कर्त्तरि पठ्ये. Note that the sentence is really an example of the figure अनिश्चयोक्ति, and not of simile or उपमा मुनिष्य—The ancients were very careful in imparting their knowledge to proper students. For the qualifications of these vide यास्क निरुक्त 2 3 4 11 मनु 2 114-115 also अनर्बरायव ॥ 10. उत्तरराम ॥ 4 the common property in this simile, which is also equally appropriate in the Kulapati's mouth, is असाक्षनीयत्व. It must not be extended to परिदत्ता, because Kṛṣṇapa had not bestowed his daughter on Dusyanta मरुतमाश्रित्य—Characters usually speaking Prākṛita may make use of Sanskrit and vice versa, for some definite purpose. That is a rule of dramaturgy 'कायतञ्चोत्तमार्दिना कायो भाषाविपर्यय' S D, 6 168. The purpose in the present case is to quote exactly the incorporeal voc.

Stanza 4 Constitute—[हे] ब्रह्मन् ननया भुव भूतये दुष्यन्तेनाहिन तेजो दधाना. शमीमिव अग्निगर्भम् अवेहि । (अनुष्टुप्)

भुव भूतये shows that Sākuntalā would have a son and that he would be a universal monarch. What is meant to be conveyed to Kṛṣṇapa in this stanza is that Sākuntalā has conceived from Dusyanta. Therefore तेजो दधाना must be understood to be a predicative adjective अग्निगर्भम् शमीम्. For similar idea compare 'निधानगर्भामिव मागराम्बरा जमीनिवाभन्तरत्नीनपावकाम् । नदीमिवान्त-सलिला सरस्वती नृप ससत्त्वा मृहिपीममन्यत ॥' R 3 9. The reference is to the story of Fire, who, being impregnated with the *tejas* of Śiva that had fallen on the ground and went up to Agni, because he himself was *tejas*, had disappeared in the waters in order to allay the terrible heat that was caused to him owing to the presence of Śiva's luster in him. The gods instituted a search for him in the three worlds but in vain. At last a frog, much heated by the presence of Fire in the waters, betrayed him to the gods, for which act of treachery he was cursed by Fire to lose the sense of taste. Agni, then quickly betook himself to the Aśvattha tree, where too his presence was made known to the gods by an elephant, who was consequently cursed to have his tongue turned back by Fire. Agni then entered the Sami tree, where again he was revealed by a parrot who thereupon lost his power of speech. The gods thus found him

in the Sami tree which they rendered sacred and assigned to Agni as a permanent abode Read म मा अनशासनपर्व 131 'अदवत्यान्निःसूतरचाग्नि शमीगर्भमुपाविशत् ॥ 39 शुकेन ग्यापितो विप्र त देवा ममुपाद्रवन् । शशाप शुक्रमग्निस्तु वाग्विहीनो भविष्यमि ॥ 40 त शमीगर्भे वह्निमालक्ष्य देवता ॥ 43 तदेवापतन चक्रुः पुण्य सर्वविधास्वपि । तत्र प्रभृति चाप्यग्नि शमीगर्भेषु दृश्यते ॥ 44' The story of the disappearance of Fire and his search by the gods is very old and can be traced to Vedic times It also occurs at another place in the Vbh from which we know that the sage Bhṛgu had cursed Fire to become sarvabhaksa or the eater of everything and Fire consequently concealed himself in the Sami tree in dread. The gods, however found him there and brought him back Note शत्यपर्व 18 'भृगो ज्ञापात् भृश मीनो जानवेदा प्रतापवान् ॥ 17 शमीगर्भमयासाद्य ननाश भगवान्ननः । प्रनष्टे तु तदा वन्ही देवा सर्वे सवामवा ॥ 18 अन्सर्वपन्त तदा नष्ट ज्वलन भृशदु विता ॥ ततोऽग्नितीव्रमासाद्य शमीगर्भेऽद्यमेव हि ॥ 19 इदं शुश्र्वलन तत्र वसमान यथाविधि ॥ 20' Also vide आदिपर्व 0 14 Williams gives a different legend according to which the goddess Pārvatī being one day under the influence of strong passion, reposed on a trunk of the Sami tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition It may be remembered that Sami sticks were used to generate fire by rubbing Vide pp 231-232 *supra*

iv 4 3—उत्कण्ठामाधारणम् (i) समान धारण व्याप्ति यस्य । उत्कण्ठया साधारण co extensive with regret This means regret is equally powerful (ii) धारणम्—अधिकरणम् having the same abode with anxiety i e mixed with it This means anxiety is not so predominant iv 4 5—तपस्विनी poor, pitiable (Marāthī विचारी, वापडी)— 'तपस्वी चानुक्म्पाहं' अमर Priyamvadā refers to Sakuntalā in this way because of the curse तपस्वी or तपस्विनी comes to have the sense of pitiable, probably because the rigorous life of an ascetic appears to be such to a city-bred man living in the midst of all comforts and conveniences iv 4 11—नालिकेरसमुद्गणे in the basket or small box of co-coanut बालस्य अन्तर (interval) तस्य क्षमा capable of lasting (fresh for) the intervening (period of) time Note the foresight of Anasujā She knew Sakuntalā would soon be sent to her husband's house and had, therefore, kept in a safe place a Bakula garland (बेसरमालिका), which, she felt sure, would last a lapse of time and which she now asked

Priyamvadī to take in her hand in order to serve as an auspicious decoration for their friend iv 4 12—गीर्णोचना is a bright yellow pigment prepared from the urine or bile of a cow, or found in the head of a cow. It is used as a medicine and to ward off evil spirits and the evil eye iv 4 13—समालम्भ्यते अलङ्कियते भूष्यते एभि इति समालम्भनानि अलङ्करणानि इत्यर्थः । मङ्गलार्थं समालम्भनानि auspicious decorations, समालम्भनम् also means unguent but that sense is not relevant here iv 4 16—शाट्शरद्वेषे मिश्रा mixed or associated with Śāṅgatava 1 e 5 and others. Oः शाट्शरद्वेषे मिश्रं पूज्यं प्रधानं (leader) श्रेयाते headed by ष iv 4 18—हस्तिनापुरगामिण—Note the anachronism here. The city Hastinapura (the Mbh calls it Hastinapura) received its name, according to the Mbh from King Hastin, who was the great grandson of Bharata, son of Sakuntalā (भरत—सुगन्धु—सुहोत्र—हरती). It was in fact Hasti who founded this city on the western bank of the Ganges 'सुहोत्रं शत्रुं इध्वाकुक्क्यामुपयेमे सुदर्णां नाम नम्यामस्य जज्ञे हरती । य इव ह्वास्तिनपुरं स्थापयामास । एतदस्य ह्वास्तिनपुरत्वम्' आदिपर्व 63 37. Williams says Hastinapura was the ancient Delhi, but that is not correct. Ancient Delhi was called Indraprastha. The reading हस्तिनापुरगामिन found in almost all printed texts is incorrect, as 'कुमति च' पा 8 4 13 (कवर्गवत्युत्तरपठे प्राग्वत् 1 e नन्य ण । हरिकामिणौ । हरिकामाणि । हरिकामेण) causes the change of न to ण Pāṇini's 'प्रठोऽग्रगामिनि' can be accounted for as 'निपातनात् मावु' For that it is not necessary to include गामिन् in the अन्नादिगण, as it is not specifically mentioned therein iv 4 39 अद्वाय्यन्ते is 3rd plu passive present of अद्वाययति—ते also (अद्वायति-ते, which is causal from अद्वायते and means literally are made to produce noise 1 e when they are called, they produce some noise 1 e utter words in reply. Thus the causal अद्वाययति-ते comes to mean to call, are made to produce noise 1 e they are called and they respond अद्वायते is a denominative from अद् in the sense of 'to create noise' formed according to अद्वायकलहाभ्रकम्बमेधेभ्यः करणे' पा 3 1 17 (एभ्यः ळभ्यः करोत्यर्णं वधेऽऽ रयात् । अद्वा करोति अद्वायते । सि कौ) iv 4 24—शिखासञ्जिता bathed overhead शिखायाः सञ्जिता मञ्जनं स्नानं कारिता । अथवा सञ्जितं मञ्जं शिखायाः मञ्जं the immersion of the hair स सञ्जातं अस्याः. It will be remembered that Hindu ladies bathe overhead only on auspicious occasions. Williams' 'शिखासञ्जिता' means 'with the hair combed and cleaned' and is not

good For cleaning and combing of the hair are a usual affair but शिलामञ्जिना becomes a characteristic adjective on the present occasion प्रतिष्ठिता नीवारा हस्तेषु यथा having wild rice placed in their hands It will be noticed that प्रतिष्ठित is superfluous नीवारहस्वान्न would have served the purpose Williams translates प्रतिष्ठिता by consecrated But this sense is unwarranted and seems to have been resorted to somehow to account for the use of the word The नीवारा grains represent the modern aksatās which are thrown on the head in conferring blessings iv 4 25—स्वस्ति इति वाचनं स्वस्तिवाचनम् reading uttering or pronouncing a benediction स्वस्तिवाचनं विद्वान् यथा ताभिः । स्वस्तिवचनं + टन (इव) those that pronounce benedictions Other ways of explaining this compound are स्वस्तिवाचनाय िताभिः suitable or fit to pronounce blessings स्वस्तिवाचनं नियुक्ता ताभिः authorised to pronounce etc iv 4 29 महात्वी the great or chief queen Sakuntala really had no claim for this title But if the King conferred it on her it would surely show his high regard (बहुमानं (R) देवी) also had a technical sense Note देवोक्तताभिषेकायामितरासु च भट्टिनः । अमर iv 4 32—न तमीवजम्—गौतमी वज्रयिवा वज्रम् is what is called a णमुल्ल or gerund in जम् A noun in the accusative may be compounded with a gerund in जम् when haste (परोपसा) is implied according to द्वितीयाया च पा 3 4 53 (परोपसायामित्यव । यद्विप्राह = यत् मृत्वा मध्यन्ते । रोष्ठग्राहम्) The clause about परोपसा is considered to be प्रायिक or only generally true i e the implication of haste is not in every case necessary e g the present गौतमीवचनम् iv 4 33—सुखमञ्जनम् a happy bath Note that सुख is used proleptically The idea is नयव the auspicious bath which you have just taken be happy to you i e lead you to happiness सुखमञ्जनम् also suggests a plunge or immersion in happiness iv 4 40—शुभमिदानीम्—This is a very pathetic sentence The tears that Sakuntala sheds after this are quite natural iv 4 40 उन्नितं रोदितुम्—Such construction has been noted before iv 4 45—आभरणाच्चित्तं—This compliment to Sakuntala's beauty is appropriate in Privamyad's mouth विप्रक्रियते is marred The reading विप्रकायत is to be accounted for by understanding स्वयं णिव iv 4 50—मानसी सिद्धि mental creation Gautami asked whether Kāśyapa had created those ornaments mentally by the power of his penance iv 4 51, 52—वनस्पतिभ्यः from lordly trees वनस्य पनि वनस्पति, स being

inserted according to 'पारस्करभृतीनि च मज्ञायाम्' पा 6 I 357 (गृतानि च समुट्कानि निपात्यन्ते । नान्नि पारस्कर । किष्कन्वा वनस्पति ।)

Stanza 5 Construe — केनचित् तरुणा मद्गल्यम् इन्दुपाण्डु क्षीममावि-
प्लुतम् । केनचित् चरणोपभोगमूलम् लाक्षारम् निष्कृतम् । अन्येभ्य आपवंभागो-
त्थितं किमलोद्भेदप्रतिवृत्तिभिः वनदेवताकरनलं आभरणानि न दत्तानि ।
(भार्गुलविश्रीडित)

माद्गल्यम् auspicious This is explained in three ways (i) मद्गलम् auspicious मद्गलमेव माद्गल्यम् hkc, चतुर्वर्णमेव चातुर्वर्ण्यम् (ii) मद्गलमेव माद्गलम् (a blessing), like प्रज्ञ एव प्राज्ञ माद्गले साधु माद्गल्यम् good for blessing i e promoting it, auspicious (iii) मद्गले साधु मद्गल्यम् । मद्गल्यमेव माद्गल्यम् स्वार्थे अण् क्षुमाया 'a kind of flax) विकार श्लेष कौशेय दुकूलमित्यर्थे a silken garment चरणोपभोग. the enjoy-
ment by i e the use of the feet सुलभ easy to obtain, hence, that which can be easily used, hence, fit, suitable Note that in the final meaning the sense of लम् is completely lost The reading चरणोपरामुभग means excellent for colouring or dyeing the feet with लाक्षारम् lac juice This was a kind of red dye, largely used by women as an article of decoration especially for painting their feet and lips It is said to be obtained from the cochineal insect and from the resin of a particular tree निष्कृत (p p p from ष्टिव् ष्टीवति, ष्टीव्यति to spit) lit spit out, then secondarily, exuded पर्वणो भाग पर्वभाग तत्पर्यन्तम् आपवंभागम् up to the region of the joint (which in the present case was the wrist), आपवंभागम् उत्थितं protruded as far as the wrist The sylvan deities had stretched out their hands as far as the wrist in order to present the ornaments to the ascetic boys The palms of their hands being extremely red rivalled with (प्रतिवृत्तिन्) the delicate sprouts (किसलय-यम्) of trees For the redness of the kisalayās vide *supra* i 21 Note that किसलयोद्भेद = उद्भेद्युतानि or उद्भिन्नानि किमलयानि, according to a Sanskritism already noted For a similar expression note 'हरणज्ञान्तमधुगन्धकपिणी पानभूमिरचना प्रियासख । अभ्यपद्यन् स वामितामन् पुष्पिता कमलिनीरिव द्विप' R 19 11, where पानभूमिरचना रचिता पानभूमय The reading तत्किसलयो० unnecessarily brings in तत् and has, therefore, to be rejected

The passage iv 4 46 to iv 5 records a supernatural occurrence viz the giving of the articles of dress and toilet by trees for the use of Śākuntalā The poet had two objects in introducing

this supernatural element. The first was a practical one from the point of view of dramatic representation. It was not proper to send Sakuntalā to the royal court dressed in barks. This 'service of trees' (iv 5 6) enables her to have proper dress and ornaments. Secondly, the supernatural element serves to exalt the spiritual eminence of Kāśyapa. This is further useful to show that even such a spiritually exalted sage is so much moved at the impending departure of his daughter.

iv 5 2—अभ्युपपत्ति favour or condescension (of the trees in yielding up those ornaments). Note that नारद refers to this अभ्युपपत्ति as वनस्वनिमेवा. This shows the attitude of the two towards the phenomenon. While Pravāyadā thought it a favour, Nārada looked upon it as service to Kāśyapa, for he was fully aware of the sage's great prowess which could easily demand such service from the trees. iv 5 6—अभिषेकाय अवतीर्णाय who has descended (to the river) for his bath. Many editions have 'अभिषेकोत्तीर्णाय', evidently because shortly afterwards स्नानोत्तीर्णं Kāśyapa makes his appearance. But that reading should be rejected. The two pupils were out for bringing these ornaments from the trees. They therefore, could not have known whether Kāśyapa was स्नानोत्तीर्णं or not. It appears they had been ordered to bring flowers from trees while the sage was going down for his ablution and during the time the pupils took to bring those ornaments Kāśyapa finished his bath and came up. The pupils therefore rightly refer to him as अभिषेकावतीर्णं. iv 5 10—अनुपभुक्त्वाभूषणं (न उपभुक्तानि उपभुक्तानि भूषणानि येन न) one who 'has not used ornaments. Such use of उपभोग occurs above in चरणोपभागं चित्रकर्मपरिचयेन by our acquaintance with the art of painting. Note the girls have had a liberal education. They know the art of painting. चित्रचयेन is also explained as 'by our acquaintance with paintings or pictures'. This is not good. The word कर्म becomes superfluous in this case.

Stanza 6 Construe—ननुन्मला अद्य याम्यनि इति हृदयम् उत्कण्ठया ममूष्ट, कण्ठं स्तम्भित्वाप्यवृत्तितल्लुप, दर्शनं चिन्ताजटम् । अहो अरप्यीकम मम नावन स्नेहादीन्म वैकट्यम्, गृहिणं नवं तनयाविदोपदुस्वै कथं नु पीटयन्ते । (शार्दूलविकीटिन)

This is one of the most beautiful stanzas in this Act and for-

the matter of that in the whole play. The sentiments expressed there are so common that the stanza possesses universal appeal. The parting with one's daughter whom one has brought up with such care and on whom one has lavished such affection, at the time of her marriage causes the father intense grief. But the grief is not unmixed with joy. The father is at the same time glad to see that his beloved daughter is happily married and that he has attained the peaceful serenity of one who has returned a valuable deposit to its owner (iv 22). As a matter of fact if you ask a father who in spite of himself is led to shed tears on the occasion of his daughter's marriage, even like Kāśyapa what his tears are due to whether sorrow or joy he would not be able to answer.

It must here be remarked that this pathetic scene of leaving has somewhat lost its charm in modern days. Though the father continues to feel the pangs of separation even as Kāśyapa did, the girls on account of their being grown up do not suffer half the pangs that Śākuntalā suffered यान्यति—Note the use of the future. The mere thought that Śākuntalā was to go filled the sage's heart with anxiety क्लृप्त, troubled, choked, indistinct in its utterances. Kāśyapa almost felt inclined to shed tears. But he suppressed them in his throat, which consequently was choked दर्शनम् perception. This refers to the perception of all senses and not merely to that of the eyes. Owing to anxiety the perception of his senses was paralysed (चिदाजड) Or दृश्यते जायते अनेनेति दर्शनमिन्द्रियम् । जात्येकवचनम् my senses are paralysed वैकल्यम् distress, affliction. Kāśyapa was surprised at his own emotion (अहो) He thought he was above all such things, as a sage living in a forest (अरण्यमोक निवामन्वान यस्य) But he could not escape from the demands of human nature. And Kālidāsa's skill lies in depicting that this was so कथं नु—Kāśyapa could not form any idea of the extent of the grief of the householders when his own was so unexpectedly great. He therefore, wanted to know how (कथम्) they are tormented. This means he was of opinion that their grief must have been excessive indeed. अरण्यमोक is meant as a contrast for गृहिण नवै is significant. The householders are not pained on every occasion their daughters go to their husbands. That happens only when such grief is fresh (नव) i. e. experienced for the first time.

तनया is also significant. With the householders it is a question of their daughters, born from their own flesh and blood. With Kāśyapa the girl was merely one found in the forest. In this connection it is pertinent to note why Sakuntala was so called. *Vide म मा आदिपर्व 93 निर्जन तु वने यस्माच्छकुन्ती परिवारिता । शकुन्तलेति नामास्या इत चापि ततो मया ॥ 25* Read also 'मेनकापि अत गर्भं विमुच्य गहने वन । शकुन्तला समापदन प्रोक्षण पुनर्नृप ॥ 40 शकुन्तंरथ गर्भोऽसौ ररक्षे पृथिवी ते । अत शकुन्तला नाम नृपेय वरवर्णिनी ॥ 41 कण्वन्तु सुमहातेजा कन्या रोक्ष्य वने स्थिताम् । अनुवम्य स्वमुतात्वे कन्यामास सुन्दरीम् ॥ 42' पद्मपुराण स्वर्गखण्ड अध्याय 1. The figure in the stanza is अयापति

v. 6 3—परिधत्स्व क्षौमयुगलम् This sentence gives rise to an interesting question. What are the two silk garments that the friends ask Sakuntala to wear? One is at first inclined to think that the two garments which usually form a lady's dress viz. the *sari* and the blouse are meant here. If this were so, it would mean Sakuntala got up and dressed herself in the *sari* and the blouse on the stage in full view of the audience. But we must here remember that it is not possible that Kālidasa, with his highly cultured tastes and fine susceptibilities, would make Sakuntala change her garments on the stage. We have further to note that Sakuntala is asked to wear these garments after the friends have put ornaments on her body. The *sari* and the blouse are worn before the ornaments are put on, not after. What then, were the two garments that she wears in the presence of the audience? We think they were a shawl and a veil. The shawl was worn round the body in the way Hindu ladies wear it in modern days and the veil was worn over the head somewhat like the net-like piece of cloth worn by some Catholic Indian Christian women. Thus, when Sakuntalā went to Dussanta's court, she was dressed in two barks, which served the purpose of a *sari* and a blouse. Her body was further covered in a shawl and her face obscured by a veil. v. 6 6—आनन्दपरिवाहिणा (आनन्दस्य परिवाह प्रवाह अस्ति यम्य तेन) possessing a flow of joy : overflowing with joy. Though from stanza 6 we knew that Kāśyapa was suffering from *vaiklavya* he has in the mean while so completely mastered his emotions that he appeared to Gautamī to pour out joy with his affectionate glances. v. 6 7—आचारम् the custom, then the customary obeisance, because it

is a custom to salute elders when taking leave of them iv 6 8
The stage-direction वन्दने is our addition because it is necessary
It is not found in any edition

Stanza 7 Construc — शर्मिष्ठा वयात्प्रेरिव, भर्तुं बहुमता भव । त्वमपि सा
इव पूरु, ममराज सुतमवाप्नुहि । (अनुष्टुभ्)

The benediction conveyed in this stanza is highly significant. Sarmisthā was the youngest wife of Yayāti and had been married according to the Gāndhārīa form. Though having many sons to share her husband's affection, she rose to be the chief queen owing to her virtues. Kāśyapa blesses Sākuntalā to become so. Further, Sarmisthā was the mother of Pāru who succeeded Yayāti and became a universal monarch. Kāśyapa blesses Sākuntalā also to have such a son. Gautamī understood all this significance of the blessing and remarked that it was really a boon, which was bound to prove true and for which the giver was in a sense a kind of guarantee and not merely a benediction, which was nothing else than a declaration of pious desires. For the story of वयाति, his queen शर्मिष्ठा and her famous co-wife देवयानी read म भा आदिपर्व 70-87.

iv 7 2—अग्नीन् refers to the three fires of an Agnihotrin, called गार्हपत्य, आहवनीय and दक्षिण. A question that arises here is this: Kāśyapa was a perpetual celibate. He, therefore, could not be an Agnihotrin. A Brahmacārin is not allowed to have these fires. Whence could then the sacrificial fires be there? The answer is that though Kāśyapa himself had nothing personally to do with those sacrificial fires, there were other sages who were Agnihotrin in the penance-grove and who performed sacrifices and maintained the three sacred fires. iv 7 4—ऋचञ्जन्म आगस्ने. What this stage-direction means is that the actor is to repeat the stanza in the way in which Rgvedic stanzas are repeated, i. e. with accents and that he is to raise his hands while repeating it in order to show that he is blessing Sākuntalā. The poet wants this to be done in order to give the benediction an air of solemnity.

Stanza 8 Construc — अमी वेदि परिण वल्लुप्तविष्ण्या समिद्धन्त
प्रान्तसस्तीर्णदर्भा हव्यगन्वै दुरितम अपधन्त वेताना बह्वनय त्या पाव्यन्तु ।
(त्रिष्टुभ्)

विष्ण्य—लयम् a place or abode. The three fires had their

places assigned (कृष्ण) to them around the altar. The sacrificial (वैशान) fires are often said to dispel sin by means of the odours of the oblations. Compare R 1 53 13 37. The metre of the stanza is Tristubh. But is it not of the regular form of that metre generally found in the Rgveda. The present stanza is compounded of two varieties of Tristubh viz Vetoṃṃ and Sālini, the first and the third pādas resembling Vetoṃṃ and the second and the fourth Sālini. Each line contains eleven syllables which is characteristic of the Vedic Tristubh. Williams remarks that Kālidāsa here seems to have endeavoured to imitate the Vedic metre. But accustomed as he was to the strictness of the later Sanskrit metres his attempt to imitate the Vedic rhythm, wherein greater liberty was allowed has resulted in a stanza too irregular to come under any of the classical metres and at the same time too regular for a Vedic hymn.

iv 8 1—प्रदक्षिण करानि makes the circumambulation i.e. goes round (the fires). This is called pradakṣiṇā or reverential circumambulation of or going round an object of worship. It is so called, because the round has to be commenced from the right of the object of reverence or because the worshipper begins it by putting that object to his right. iv 8 3—शित्य The reading शिष्या given in the foot note is to be preferred for the reason that more than one pupil actually enter on the stage. This is shown by the words 'इमं स्म' further see iv 21 2 where the word सहायिन shows that many people viz Gautami, Śrīngarā, Śarīva and other sages accompany Śkuntalā. This is confirmed by मुनय occurring in the stage direction in V 9 3 iv 8 4—शाङ्गरा This vocative is not found in any edition. But it is necessary. That is why we have introduced it. Kaśyapa addresses Śrīngarā by name from among the many pupils that enter. The audience then knows who Śrīngarā is. Otherwise it would have been impossible for the audience to know the name of the pupil until iv 16 3. It would also not have been proper to use the word शाङ्गरेव (= शाङ्गरेव वदति) to precede the speeches of that pupil till iv 16 3.

Stanza 9 Construe —मुष्मासु अपीनय या प्रथमं जलं पातु न व्यवस्यति या त्रियम्बुनापि भवता स्नहनं पल्लवनादत्तं वाद्यं कुमुदप्रभूतिसमये यस्या उत्सव भवति, सा इयं शकुन्तला पतिगृह्याति । सर्वे अनुज्ञायताम् । (शाङ्गरेविव्रीडित)

This stanza beautifully pictures the affection that existed between Śakuntalā and the trees. Śakuntalā never thought of drinking water first when the trees were unwatered (अपीत). Though fond of decoration, as young girls naturally are she would never pluck their sprouts. And when trees first put forth flowers, it was a festival to her: अपीतेषु—This is a peculiar form, similar to विदित in Kī 1 1 'न वर्णितलङ्गी विदित समायदा'. Such forms are generally accounted for as follows: (i) पीत = पानम्, according to ननुमके भावे क्व 'पीतमस्ति येषां ते पीता (पीत + अच् according to 'अर्णआदिभ्याऽच्' पा 3 2 127) those that have had a draught न पीता अपीता तेषु (नञ्त्तत्पुरुष) Thus we do on the authority of Patañjali, who in his Mahābhāṣya says 'अकारो मन्वर्थयि । विभक्तमेवामस्तीतिविभक्त । पीतमेवामस्तीति पीत ।' (ii) The same authority offers another explanation when he says 'विभक्तघना विभक्ता । पीतोऽका पीता' This means that in such forms the second member of the compound is lost (उत्तरपदलोप). In the present case पीता, therefore, is equal to पीतजन्त (पीत जल ये). What is really drunk is water, but that being easily comprehended, the quality of being drunk is metaphorically transferred to the trees who drink. Thus instead of पीतजन्त तरव we have पीता तरव - and then न पीता अपीता. Note कैयट on the above Bhāṣya 'गम्यमानस्य अग्रयोग एव लोपोऽभिमत । 'विभक्ता भ्रातर' इत्यत्र घनस्य यद्विभक्तत्व तद् भ्रानुपपचर्यते । 'पीतोऽका गाव' इत्यत्रापि उदकस्य पीतत्व गोष्वारोप्यते' (iii) A third way is to regard it as an instance of कर्त्तरि क्त or the use of the past *passive* participle termination to signify an *active* sense. Such कर्त्तरि क्त is available in the case of roots implying motion of intransitive roots generally and of the roots झिप्, etc. according to 'गत्यर्थकर्मकञिञ्पजीङ्स्थामवसजनग्ङ्जीर्यनिभ्यश्च' पा 3 4 72 (एभ्य क्तरि क्त स्यात् भावकर्मणोश्च । गङ्गा गत । गङ्गा प्राप् । म्लान म । लक्ष्मीमाश्लिष्टो हरि । जेषमधिगमित । वैकुण्ठमधिष्ठित । शिवमुषामित । हृदिदिनमुषोषित । राममनुजात । गरुडमारुट । विष्वमनुजीर्ण । पक्षे प्राप्ता गङ्गा तेनेत्यादि सि की) But पा-पिद् does not fall within the province of this rule. So we have to suppose that पा is either गत्यर्थक by saying that जल पिबति = जल मुगे नयति or जलमुदरे गमयति, or that it is intransitive by bluntly ignoring its transitive character (कर्मणोऽधिवक्षितत्वात्) on the authority of 'घानोरर्धान्तरे घृतेर्धात्वर्थेनोपसग्रहान् । प्रसिद्धेरविभक्षात् कर्मणोऽर्कमिका क्रिया' quoted in सि की on

व १ १ १ पीत would then be active and mean 'one who has drunk' instead of 'one who is drunk' which is its proper sense

iv 9 1-कादिलख सूचयित्वा suggesting to the audience by certain gesticulations that he heard the note of a cuckoo. It is difficult to say what gesticulations Kasyapa must have adopted to do this. Nor is it easy to imagine what gesticulations a c. capable of doing this.

Stanza 10 Construe --द्वयं शकुन्तला वनवासवधमि तद्विनि अनुमत गमना [वतत] तं दत्तं पश्यन्तवित्तम्पनि ददृशुः प्रविशन्तीतिभूः। (अपरव ५।)

Kasyapa was a clever man. He knew how to interpret the note of the cuckoo that cooed immediately after he had made the appeal to the trees. He at once pronounced that it was an answer from the trees to his appeal sanctioning Sakuntala's departure. The sense of this kind of this import viz that Sakuntala is अनुमतगमना by them.

iv 10 1-आसित्वा in the air. This means that the voice comes from the air the sylvan deities who as we shall see from the next speech of Gautami pronounce the stanza not being visible.

Stanza 11 Construe --वन्निष्ठीर्गन्नि सरोमि रम्यान्तर छायादनी-
नियमिनामयगताप वृणोष्यरजोमृदुरेणु जम्बा तथा गन्तानुत्पन्नवदने विवद्व
भूयात् । (वदन्निष्ठा)

This stanza is pronounced by the wood land deities who wish a happy journey to Sakuntala. It is important from the point of view of the poet's idea of what a good road meant in his days. We can thus easily see that the P. W. Department of Duesanta was working in a very efficient manner. भूयात् (Benedictive 3rd sing from भू) shows आगमा or blessing or hope. What is predicated of the road or hoped for Sakuntala by the deities is गन्तानुत्पन्नवदने and विवद्व. This is clear from the two च used. The other three adjectives represent accomplished facts and thus cannot enter into the विधान or आगमा कृता रेणु (1) कृणोष्यरज वदन्पराग इव मृदु रेणु वद्विष्ठा यस्मिन्. The sand on the road was soft like the pollen of lotuses. This shows that fine sand was spread on the road and that travellers walking were not in any way troubled. This explanation is consistent with the efficiency of the officers in charge of the road whose care it has been to make it रम्यान्तर and

नियमितताप (ii) व्रजसा मृदु रेणु यत्र The dust was mixed with the pollen and hence soft This implies that the entire road was lined with lakes possessing an abundance of lotuses But this goes against line 1 (ii) रज रज मृदु रेणु यत्र This also shares the same fate as ii R³ghava's way of taking all the five adjectives as entering into the आजन्म is to be rejected for obvious reasons

iv 11 7—अक्षुब्धदर्शनोन्मुक्ताया etc.—This is a very realistic description of the state of mind of a newly married young girl Though she is all eagerness to go to her husband she is at the same time pained to have to sever connection with her paternal household and all its associations iv 12 2—ममवस्था is here = ममाना अवस्था a similar condition

Stanza 12 C nstrue—मया उद्गलितदन्तकवला, मयूरा परित्यक्त-नर्तन, अपद्वृण्णपुत्रा लता अशूणि मुञ्चन्ति इव । (आर्या)

With her poetical instinct Priyamvadā rightly points out to Sakuntalā that the penance-grove is moved at the impending (उपस्थित) separation from their loved Sakuntalā The deer have dropped down (उद्गलित) their mouthfuls of darbha grass The peacocks give up their much cherished dance and the creepers seem to shed tears under the guise of the pale leaves that are falling down Compare 'दृश्य मयूरा कुमुदान् इक्ष्वा दधनिपातान् विजहूर्हरिष्य । तस्या प्रपन्ने समदृ श्चभावमन्वन्तमारीर्द्रदिने दनेऽपि' R 14 09

iv 12 7—ममाने सटरे मयिता सोदर्या a sister सोदर्यास्नेहम् is better than सोदर्यस्नेहम् because the former is more definite Vide i 17 10 supra iv 12 10—दाहा is the same as दाह arm

Stanza 13 Cons'rus—मया त्वार्थे प्रथममेव महत्पितम् आत्ममदूग भर्ता त्व मुक्तैर्गता । इय नवमालिका वृतेन मगतवनी मप्रति अहमस्या त्वयि च वीतचिन्त । (वमन्तिलका)

Kṛśṣyapa was anxious for the marriage of two sisters viz. Sakuntalā and the creeper Vanajyotsnā They have now each secured a husband worthy of himself He is, therefore, now free from anxiety (वीतचिन्त) सकल्पितम् planned, contemplated or thought of What the sage had already thought of was not Dusyanta, but a husband worthy of her That sankalpa of his is referred to by Priyamvadā in i 26 3 and by Anasūyā in iv 0 19-20 The reading मगतवनी is better than मश्रितवती

because it goes well with the instrumental चूतेन, सन्निवर्तनी would require चूत च

iv 13 3-निक्षेप deposit iv 13 4-अथ जन-This is a very pathetic sentence iv 13 6-अनसूये-This address to Anasūyā is significant It shows Kāśyapa knew the character of the girls fully Anasūyā was if not elderly at least of an elderly temperament It was therefore most improper for her to shed tears in that way It was really the business of the two friends to steady (स्थिरीकृत्या) Sakuntalā ननु conveys a gentle censure to both of them iv 13 11-जनव निरावाद्य प्रसव यस्या whose delivery is safe, safely delivered Note the sister's affection Sakuntalā has for the doe There is also a very good human touch in the sentence When some one is pregnant, ladies always grow very anxious about safe delivery Further significance also attaches to the sentence Sakuntalā herself is in a delicate condition It is therefore natural that she should grow anxious about another who was similarly situated iv 13 15-सज्जते from सम् 1 U to cling मञ् 14 सजनि-ने also has the same sense

Stanza 14 Construcⁿ—यस्य क्षुधामृचिविद्धे मुग्धे त्वया व्रणविरोपणम् दद्रुगुदीना तैल न्यपिच्यत, म अय इयामाकमुष्टिपन्विषितक पुत्रवृत्तक मृग ते पदयो न जहानि । (बमलतिलका)

Sakuntalā's pet fawn began to cling to her garment Kāśyapa waxed poetical over the fact He said the fawn did not want Sakuntalā to go away and was hence standing in her path The description of the deer that Kāśyapa gives is meant to recall Sakuntalā's motherly affection for him व्रणविरापणम् which makes the wound grow (towards cure), healing the wound, sore-healing इयामाक-—The deer could not eat on account of his mouth being pricked with pointed darbha grass Sakuntalā, therefore, had to feed him with handfuls of Śyāmāka grains from her own hands क signifies अनुकम्पा The young deer deserved pity in this state पुत्रवृत्तक an adopted child Explain the form grammatically as (1) वृत्तकश्च (artificial, hence, adopted) उसी पुत्रश्च वृत्तकपुत्र or पुत्रवृत्तक Thus we get by including वृत्तक in the कडागादि Note 'कडागा कर्मधारये' पा 2 2 38 (कडागादय शब्दाः कर्मधारये वा पूर्वं प्रयोग्याः । कडागजमिति । जमिनकडाग) Rūghava! is wrong in saying that वृत्तक is put after पुत्र, according to 'वाह्तिताग्यादिपु'; for that rule, we have already seen, applies to Bahuvrīhis

alone (ii) पुत्र कृत पुत्रकृत । सुसुपेति समाम् । न एव पुत्रकृतक स्वार्थं कन्
(ii) न पुत्र अपुत्र । अपुत्र पुत्र सपद्यमान कृत पुत्रीकृत or पुत्रकृत । स्वार्थं
कन् The ई in पुत्रीकृत is dropped according to 'श्रेण्यादय कृतादिभि'
पा २ I 59 e g श्रेणीकृत, पुत्रकृत etc This is however, defective,
because पुत्र is not found in the श्रेण्यादि and it is not an आकृतिगण

iv 14 ३ १-अक्षिरप्रसृतया एव—Construe एव with विना
The sentence means the young deer is habituated to separation
from loved relatives from his very birth. He has been brought
up even (एव) without his mother. So he should not mind
Sakuntalā's departure so much. Father Kāśyapa is sure to take
care of him in Sakuntalā's absence.

Stanza 15 Construe —उत्पद्यमानो नयनयो उपरुद्धवृत्ति वाप्य स्तिर-
नया विहतानुबन्ध कृत् । अलक्षितनतोन्नतभूमिभागे अस्मिन् मार्गे मे पदानि
विपसीभवन्ति खलु । (वसन्ततिलका)

Kāśyapa saw that Śakuntalā was continuously shedding
tears while walking. The ground was uneven. Śakuntalā could
not observe the depressed and elevated portions thereof (नतो-
न्नतभूमिभागा), as the function (वृत्ति) of her eyes was obstructed
by the tears. The sage therefore, advised her to stop the con-
tinuity (अनुबन्ध) of her tears. He probably never expected
that the tears themselves would cease उद्गतानि पक्ष्माणि यत्रो
whose eye-lashes are turned up. The propriety of this adjective
is. Up-turned eyelashes mean the eyes remain full of tears.
For, unless the eyelashes come down and the eyes wink tears
do not fall on the ground. उत्पद्यमानो, therefore, serves the
purpose of showing that the eyes were not cleared of tears which
consequently obstructed their operation. विपसीभवन्ति became
uneven. Sakuntalā was stumbling.

iv 15 1-उदकान्तं मर्यादीकृत्य आशकान्तम् (आ+उदकान्तम्) as
far as the water's brink. This is an अव्ययीभाव compound
इति श्रूयते it is thus laid down or enjoined (in the Sṛuti).
iv 15 ३-क्षीरप्रधानं वृक्ष क्षीरवृक्ष. This is a name of the four trees
न्यग्रोध, उदुम्बर, जम्बवत् and मधुक. They are so called because they
yield a resinous milky juice from their barks. iv 15 १-चन्द्राकी
= चक्र वाक चक्रान् अभिधानं यस्य स चन्द्रवाक । तस्य स्त्री. The bud is so
called because चक्र is its name. Read 'कोकान्त्रवत्सुचक्रो
'रवाडगाह्वयनामक' अमर iv 15 10-दुष्करं कर्मणि I certainly

am doing what is hard to do Sakuntala here compares herself with the Cakravakī and wants to show she is worse than that bird. The Cakravakī was separated from her mate by only a lotus leaf. The separation by its very nature could not be of long duration. Yet the bird was crying in distress (आतुरा) Sakuntala on the other hand was separated from her lover by a long distance. Her separation had lasted for months together. She was yet apparently not much in distress. What she herself was doing viz. living in separation and at a distance from her lover for months was she thought difficult for any other woman to do. For similar idea and phraseology compare 'अतिदुष्कर-कारिणी सः अहं या इदमपि जार्यपुत्रं पायती जद्यापि जीविनं न परित्यजामि।' नागानन्द v 'दुष्करं कृतवान् रामा हीना यदनया प्रभु । धारयत्या मनो देहं न मोक्षेनावमोदति ॥' रामायण मन्दरकाण्ड 29 53 वासवदत्ता-हृत्वा प्रियस्ते भर्ता । पद्मावती-आर्ये न ज्ञानामि आयुषत्रणं विरहिता उत्कण्ठिता भवामि । वासवदत्ता-(आत्मगतम्) दुष्करं खलु अहं करोमि । इयमपि नार्हेव मन्थयति । स्वप्न-वासवदत्त Act iv also, प्रतिभा नाटक iv 12 Williams reads 'इति' after 'करामि' and understands the sentence to be a call to her mate by the Cakravakī thus 'Hard (is the lot) I suffer', remarking that 'दुष्करं करामि' in this sense is somewhat peculiar. This is bad. What does Sakuntala mean in that case by pointing out the Cakravakī to her friends and repeating the cry of the bird which we must suppose, she fancies she hears? What is she driving at? Nothing is told to us. Besides with Williams' meaning Anasvāṅś 'मा एव मन्थय' will have no purpose एव is clearly meant to stand for Sakuntala's condemnation of herself, suggested in 'दुष्करं करामि' Anasvāṅś means to say Sakuntala has really no reason to condemn herself. Even (एषा अपि) the proverbially devoted Cakravakī, when separated from her mate, passes the night grown longer (दीर्घतर) through grief, because she is supported in her heavy sorrow of separation by the tie of hope (आशाबन्ध). Similarly, Sakuntala also passed her days of separation, because she had the hope of being united with her lover afterwards. There was nothing दुष्कर about it. This whole scene with the Cakravakī is suggestive of future events. When Sakuntala observed the bird separated from her mate and crying, she probably felt a strange presentiment of what was in store for her. There were the विरह and the गुर दुःख thereof. There was the आशाबन्ध, created by what Aditi must have told Sakuntala on the Hemakūta.

And who will not say that she really did a दुष्कर thing in silently passing those trying years that followed her rejection in the absence of her husband in the way she did ?

Stanza 16 Construe —एषापि प्रियेण विना विपाददीर्घतरा जनी समयनि । आगात्रन्व गृह अपि विन्दतु च माहयति । (अर्गा)

The Cakravāka (ruddy goose) is considered to be a pattern of constancy and conjugal affection. The convention is that at night the male and the female become separated. This happens, we are told on account of a curse pronounced upon them by Rīma at whose grief during separation from Sītā these birds are said to have laughed. For references to them vide *inter alia* Ku 5 26. R 324. S 56 V ix 20 Mv 9 Me 84. For an idea similar to that in the second half of the stanza compare 'आशाक्षत्रं कुमुदसदृशं प्रायशो ह्यङ्गनाना । नह्यपि प्रणमि हृदय विप्रयोगे स्पष्टि ॥' M 9 'अज्ञातस्तुर्न च कथ्यतामन्तमुच्छेदनीय । प्राणप्राण कथमपि करोन्वायताध्या स एव ॥' M¹ ix. 29 'किन्तु तादृजमनुरागं दृष्ट्वा जगन्माशाक्षत्रेण आत्मनः धारयितुम्' V iii विपाद दीर्घतराम्. It is well known that the time of grief or sorrow appears longer and that of happiness shorter.

Stanza 17 Construe —अस्मान् नयमवतान् आम्नन उच्चै कुल च स्वयि अस्या वक्षसि अत्रान्यवक्ष्णा ना स्नेहप्रवृत्ति च, नाहू विचिन्त्य स्वया इय नामान्यप्रतिपत्तिपूर्वकं दासिषु द्रव्या । अत पर भण्णायनम् । तद् बहूवन्ममि न उल्लु वाच्यम् । (गार्भूलविहीहित)

This is a very characteristic and clever message that Kāśyapa sends to Duśyanta नयमवतान्. Various are the suggestions which this word is likely to throw out (i) Our wealth lies in self-control. We have, therefore, no worldly riches to make you rich presents, or provide Sakuntalā with a suitable dowry. But let not this fact go against Sakuntalā and result in ill treatment to her. (ii) We generally are self-controlled. But if once our ire is excited, as is likely to be the case if Sakuntalā is ill-treated it will not be well with you. For, as you probably know, we possess गृह दाहात्मक वेद, of which, please, beware. (iii) As we are self-controlled, there is no likelihood of our getting angry with you, even if you do not behave properly towards Sakuntalā. The poor girl will therefore, be helpless, having nobody to seek redress from. So, please, look upon her at least with the ordinary or common respect (नामान्यप्रतिपत्ति.) due to

all your wives (iv) You have married her without my consent. You are perhaps afraid of my anger. I, therefore, want to tell you that I am मयमघ्न and as such have approved of your action. (v) Our great powers and our penance are well known. With all those we are मयमघ्न. You will thus see that we are the more worthy to be respected by you for this उच्चं वृत्तम्—This suggests that to mal treat Sakuntalā would not in any way be worthy of his exalted pedigree. The second line is a beautiful example of the love that exists between a couple married according to a real Gandharva form. In our present-day marriages among the Hindus the bride is scarcely in a position to know what love means. The love that she comes to entertain for her husband later on is thus बान्धववृत्ति though it may be and generally is actually as great as that in a Gandharva marriage. Though all these things are clearly in favour of a special kind of treatment for Sakuntalā, Kāśyapa asks for merely common respect, because as he himself points out 'Further than this depends upon fate.' It should be noted that in spite of the modest tone of Kāśyapa's message, what he seems specially to bring to the king's notice is the fact that all the circumstances connected with Sakuntalā's marriage demand a special treatment for her—and though he pleads for merely ordinary honour, his meaning is clear enough. The stanza becomes very pathetic in view of future events. Sakuntalā deserved special honour and yet Kāśyapa asked for merely ordinary one, even, which alas! was denied her! Some split up the third line as मा मा अन्यप्रतिपत्तिपूर्वकम् etc. You should not regard her with the honour of another i. e. you should pay her some special honour. This is bad, as it directly contradicts the fourth line and the splitting up of सामान्य into मा मा अन्य is not Kāśyapaian. Besides a definite demand for special honour spoils the whole beauty of the stanza.

11 17. 2—लौकिक ज्ञानन्ति ते लौकिकजा लौकिकम् = लोकम्य एव लोके भव प्रसिद्ध वा that which belongs to or is found or known in the world i. e. the ways of the world. 11. 17. 3—न ह्यङ्गुलं नाम—Though Śrīgarava pays this compliment to his preceptor, it looks as if the poet meant the remark to be understood as being autobiographical. There is, indeed, 'nothing under the sun' which the poet does not seem to know.

Stanza 18 Construe—गुरुन् शुश्रूषस्व, सपत्नीजने प्रियमखीवन्ति कुरु, भर्तुं विप्रकृतापि रोपणतया [तस्य] प्रतीप मा गम, परिजने भूयिष्ठ दक्षिणा भव, भाग्येषु अनन्तेकिनी [भव] । एव युवत्यां वृत्तिं पठ यान्ति । वामा कृतस्य जाघय- [भवन्ति] । (आदर्शविप्रीडित)

The advice given by Kāśyapa to Sākuntalā in this stanza is well worth remembering by every young Hindu wife. Every single item of it deserves to be emphasised. The stanza is, therefore, considered to be one of the most beautiful in the play. शुश्रूषस्व गुरुन्—गुरुशुश्रूषा, according to Kāśyapa is the first duty of a newly married girl. A new bride in full possession of her husband's love often disregards elderly relatives in the family including her parents-in-law. Kāśyapa does not want Sākuntalā to do this. Young brides should remember that though their desire for independence is natural, they must not expect to get it all at once. Independence would certainly be theirs in course of time. They need not revolt against the authority of elders for that. सपत्नी—This was specially appropriate for Sākuntalā, because she was the wife of a king and kings are बहुवल्गवः. What this piece of advice really means is that the wife should be free from jealousy. Thus understood the advice becomes very pertinent in modern days, when owing to the free mixing of men and women occasions, which would tend to excite the young bride's jealousy, are likely to arise very often. Once a woman entertains jealousy and suspicion about her husband, there is an end to happiness in her married life. भूयिष्ठ परिजने. This is also a good piece of advice for all wives to follow. Women expect too much from servants and very often are unnecessarily harsh towards them. Kāśyapa particularly warns Sākuntalā not to be so अन्तर्द्वेषिणी (न उत्सुक अवर्णन arrogance विद्वेने जम्बा सा) not puffed up. Fortune often makes people conceited. One must not allow it to make one so. This advice is particularly applicable to those girls who on marriage find their status raised and have to handle servants. Sākuntalā was such a girl अन्तर्द्वेषिणी (न उत्सुक arrogance विद्वेने यस्या) not puffed up. गृहिणीपदम्. The position of a gṛhinī in ancient India was considered to be very honourable, responsible and withal important. It is easy to imagine than describe what the title gṛhinī connoted. Her importance in the family is well brought out in the following

stanza न गृह गृहमिच्छद्गृहिणी गृहमुच्यत । गृह तु गृहिणीहीन कान्ता
 रादनिश्च्यत ॥ वामा the perverse, those that act in an opposite
 manner वाघय the bones The fourth line is also construed as
 युवतयो वामा (प्रमदा विद्राद् वामामपि स्त्रियम्' विश्व) बन्धस्य आचय
 (आलम्बनानि) मय एव गृहिणीषु यान्ति young women, becoming the
 prop of their families, thus attain to etc The reading भोग्यु for
 भाग्यु is not good भाग्यु suggests the high position which
 K^syapa has just said is भाग्यायन and which he expects for
 Sakuntal भाग्यु thus carries further the idea of the previous
 stanza भाग्यु unnecessarily restricts the idea involved in भाग्येषु
 which implies many more things than mere enjoyments Com-
 pare with this stanza the एरुचरिणावृत्त occurring in दास्यायन
 रामसूत्र १ १ This stanza is quoted in the साहित्यदर्पण 6 as
 example of उदित् which is thus defined उपदिष्ट मनोरारि वाक्य
 सामानुसारत । 184

iv 18 1-कथं वा-This appeal to Gautami is appropriate As an
 old and experienced lady she was better qualified than K^syapa
 to u ge in t ese matters 17 18 6-प्रियवदानुसूये-All our four
 editions read here प्रियवदामिना But the fact that there were
 only two friends and not more than two does not seem to have
 struck anybody K^syapa's answer इम etc is decisive and
 'h uld really have made people think over the plural 'प्रियवदा
 मिना सत्य' is 18 7-इम जपि तनुम-Another point to be noted
 is the custom of late marriages prevalent in those days With
 reference to Sakuntal+ somebody may perhaps say that she was
 a K^satriya's daughter and to her the rule of 'marriage at eight
 did not apply But Anas^ya and Privanvad+ were Br hmana
 girls and though they were of the same age as Sakuntal , K^syapa
 did not seem to worry much about their marriage, but merely
 remarked they also were pradeye 18 10-वयम्-The following
 are compared मलद - तात , तट = अट्टक , चन्दनरत्ना इवुत्तला and
 उमूर्लिता - परिश्रय्य रत्ना in चन्दनरत्ना (a delicate sandal p'ant) serves
 the purpose of making candana a suitable upamāna for Sakuntal+
 by making the word feminine It also gives candana the sense
 of delicacy Sakuntal+'s question here and K^syapa's reply
 thereto are exceedingly natural and so true to life A newly
 married girl, leaving her father's household for the first time
 fears that she would not be able to lead a happy life far away
 from the place where she had been so lovingly brought-up till

then But, as Kāśyapa rightly points out, when this young bride goes to her new home and becomes involved in the multifarious duties and responsibilities as a housewife and when in course of time she becomes a mother, she probably has no time to think of her father and things connected with her early life. A married daughter is like the Ganges, who jumps down from the lap of her father Himālaya to go to her lover Ocean. She has no time to look back even once towards her father, who in serene silence for ever observes the career of his beloved daughter.

Stanza 19 **Context**—अभिजनवतो भर्तु इन्द्राद्यै गृहिणीपदे स्थिता सती), तस्य विभवगुणभि हृत्त्यै प्रनिक्षणम् आकुला (च सती), अचिरान्, प्राची इव उर्व, पावन तत्रय प्रसूय, (हे), बत्से, मम वि हजा शुचं त्व न गणयिष्यसि (हरिणी)

Though living in a forest, Kāśyapa shows himself to be a close student of human nature. He rightly points out to Sākuntalā that her fears regarding the difficulty of passing her days in his absence are unfounded. When she would go to Duryanta and occupy the honourable position of his house-wife, every moment would bring distraction owing to various matters that would demand her attention. Then she would have a son with whom also her thoughts would be occupied. Thus amidst all these distractions and occupations she would not mind separation from her father. This is exactly what happens in the world. A young bride, when about to leave her father's house where she has been brought up from her childhood, always thinks that she will keenly feel the separation from her parents when away from them. But what happens is that when she goes to her husband's she has scarcely any time to think of her relatives on the father's side and is unwilling to leave her husband. अभिजनवन (of high or noble descent) shows that the position of a gṛhīṇī to such a gentleman is of great honour, indeed. अभिजनवन is also explained as 'possessing (many) persons (जन) around him (अभि), i. e. a man of large family. The gṛhīṇī of such a man is likely to have greater responsibilities. But this is not good for the explanation of अभिजन does not appear to be natural. अचिरान्—because Sākuntalā was about five months advanced in her pregnancy. प्राची (the east) उर्व—The comparison shows that Sākuntalā's son was expected to possess the lustre of the sun and be the supporter of the world. The

propriety of the adjective पावन is not quite clear. The sun if it is very well be looked upon as पावन (pure, holy or purifying) but what is meant by a पावन son? Perhaps पावा indicates the son's pure and spotless life. Rāghava seems to take पावा with अत्र alone. मम goes with विरह. So विरहजम is a नानपुं compound. But we have already seen such compounds are allowed in the language. In मम विरहजम a sensitive critic will detect a poetical defect called अदलीलत्वम् or vulgarity of the type that is found in चयन इमरचष्टिन by both Mammata and Visvanātha, for, the last two syllables of चयन इमर signify a barber.

ix 19 2—यदिच्छामि—This is a very typical kind of blessing, characteristic of a loving father. It is left to the imagination of the reader what a good father hopes for his daughter. No amount of words would express it completely. It is too sacred to be defiled by being put in clumsy inadequate language.

ix 19 7—प्रथमिज्ञानमथ—slow at recognition.
 iv 19 8—मदन्न at (this) suspicion (regarding Dusyanta's good faith). Sakuntala means to say that a doubt as to whether Dusyanta would recognise her was perfectly unfounded and it made her heart tremble. Poor girl! ix 19 19 अनिम्नह—Compare स्वगृहायागतस्यपि स्निग्धपापत्रिगणकवनमन्त्रान् । किमु दृष्टवल्पायप्रतिभयकाचारमभ्यस्य ॥ नागानन्दमागमतमदनिमहद्वियो न प्रोक्ष्यत्पुमिनि तद्विरताया । यापितानमदिराभृगमवु प्रमपायति श्यायपदेपि ॥

Ki 9 70 ix 19 12—ज्यत् युगम युगान्तम्. Yuga was a period of time corresponding to 3 hours or 1 pithira. The whole day was divided into 8 vugas. The first yuga extended from 6 a.m. to 9 a.m. and the second from 9 a.m. to 12 noon. Śrīgarava wanted to point out to Sakuntala that it was then past 9 and she should therefore hasten. For if she wasted any more time the sun would be intolerable. According to the four vugas of the actual day the sky to be traversed by the sun was also probably divided into four divisions. दृगांतर would thus mean another division of the sky. युग also means a measure of length equal to four hands (युगा रथहस्तद्वयं न कृतादिपु । युग्मे हस्तत्रयुक्तस्य वृद्धिनामपेक्षयि त मग्निना). With this sense we shall have to suppose that the expression refers to a primitive method of counting time. Compare the Marathi expression कामगमर विम वर जाग जाह.

Stanza 20 Coustru—विगतपुत्रान्महीतना मृवा अप्रतिरथ

दीप्यन्ति तत्र निवेद्य तदपितकुटुम्बभरेण भर्त्रा सार्व अस्मिन् चान्ते आथमे पद करिष्यमि । (वसन्ततिलका)

Kṛṣyapa suggests that Sakuntalā would return to the hermitage along with her husband when they would enter upon the vānaprasthāśrama towards the close of their life चत्वार अन्ता यस्या bounded by the four oceans चत्वार is here an example of Vṛmana's 'त्रिकोपगमात्प्रयोगो विगोप्यप्रतिपत्नी' already quoted Compare 'पौरवागा वगकरो दुप्यन्तो नाम वीर्यवान् । पृथिव्याश्चतुरभ्ताया गोप्ता भरतसन्म॥ २ म भा आदिपर्व ४९ अप्रतिरथ an unrivalled chariot then an unrivalled warrior, who fights in a chariot Compare 'He is an excellent bat' The word may grammatically be thus explained प्रतिगतो अस्य इति प्रतिरथ a rival or an antagonist न विद्यते प्रतिरथ यस्य दुप्यन्तस्य अपत्य पुमान् दीप्यन्ति तम् 'The son is yet to be born and hence the necessity of referring to him in this way Note that all along Kṛṣyapa hopes Sakuntalā's child would be a son and that he would be a great monarch निवेद्य having married Vide R 11 57 and 'निवेद्य त्रिविंशद्वाहव्यामेष् प्रकीर्तित' विश्व निवेद्य can also be taken in the sense of 'having installed on the throne' But the former meaning is to be preferred, first because निवेद्य primarily never means 'installation on the throne' and secondly because that idea is already contained in तदपितकुटुम्बभरेण The young prince was first to be married and then placed upon the throne The old monarch afterwards retired to the forest along with his wife Vide *infra* vii 29 also R 1 8, 8 70, 7 7, 19 1.V v. 17

iv 20 3 1—निवर्तता भवान्—It is to be noted how Kṛṣyapa is moved on this occasion in spite of his perance Though he reminded Anasūyā and Priyamvadā of their duty of steadying Sakuntalā, he himself did not seem to know his duty And that was out of the grief and agitation of his mind He had to be told by Śhūgala vi that he must follow the party no longer, when he saw there was no possibility of Kṛṣyapa's returning though he had gone with them as far as the lake And now Gautamī asks him to return and bid a final good-bye to his daughter, because she fears the pathetic leave-taking between the father and daughter may prolong to almost any length of time All these incidents have a deep human touch in them and display the remarkable knowledge of human nature that the poet possessed iv 20 7—नपञ्चरण कण्ठम्—This is so

natural, so characteristic of a loving daughter and therefore so beautiful!

Stanza 21 Construe—(हे) वन्मे त्वया रचिनपूर्वम् उदजद्वारि विह्वलं नीवारवालि विलोकयत मम शोकं कथं नु ग्रममेव्यनि । (आर्या)

कथं नु how possibly, it is impossible This is an exceedingly pathetic stanza The old man is deeply touched Had he been younger, he would have shed copious tears! His sigh (सनिश्वासम्) is eloquent of his grief He at once checks himself and says 'गच्छ गिवा सन्तु' These words indicate deep emotion You may go, Śakuntalā! Care not for me I shall manage my grief somehow (R) May you fare well! उदजद्वारि—The निर्व्रा offering of Śakuntalā had grown exactly at the entrance of the cottage It would, therefore, constantly remind the sage of his daughter How then could his grief be assuaged? (R) Even in modern days there are several things such as embroidery works or paintings of the young bride, which she leaves in her father's house and which continue to remind him of her

iv 21 ५—अनसूये, चारिणी Kāśyapa's emotion here has reached its climax His sigh again reveals it Note he addresses Anasūyā Prīyamvadī he generally ignores सप्तमं चारिणी generally means a wife Here it is used in the literal sense of a companion in religious observance निगृह्य शोकम्—Note that this advice to control grief, though given to the girls, is equally applicable to Kāśyapa He himself has need of practising शोकनिग्रहं iv 21 9—स्तेहं दर्शितो the course of affection views it thus Really the penance-grove is not desolate or vacant (सूय) But owing to your strong affection for Śakuntalā you think it to be so Kāśyapa is coming to himself. He is explaining to the girls the philosophy of grief in separation सविमर्शम् ponderingly

Stanza 22 Construe—वन्या परकीय एव हि अर्थं । तामद्य परिग्रहीतुं यदेव्यं अयं मम अन्तरात्मा प्रव्यपितयाम इव प्रकामं विग्रहो जात । (इन्द्रका)

This stanza describes the typically Hindu attitude as regards a daughter She is really another's property and is only guarded by the father as a trust or deposit (न्यास) It was, therefore, natural that Kāśyapa should, after thinking over the matter, feel greatly relieved by sending his daughter to her husband परिग्रहीत

means a husband, because in the marriage ceremony he has to take his wife round (परि) the sacred fire in what is known as the saptapadī ceremony without which no Hindu marriage is complete. विगद clear, tranquil, calm, serene

The fourth Act of the Śākuntalā is by common consent considered to be the best and there too four stanzas are regarded as surpassing all others 'काव्येषु नाटकं रम्यं तत्रापि च शकुन्तला । तत्रापि च चतुर्थाऽऽदिकस्तत्र श्लोकचतुष्टयम् 'Tastes may differ regarding the selection of these four stanzas, but generally stanzas 6, 18, 19, 22 of our Text are considered to represent these. What is the key to the great hold which the fourth Act has had on men's mind during all these years? It appears to lie in the fact that the scenes described therein are of everyday occurrence and have been depicted in such a realistic way that they make a powerful appeal to every reader. Act v and vi are in their own way masterly and show great artistic skill. But their incidents are not of common experience and their appeal is consequently not so powerful. When a poet describes scenes of everyday life and makes his characters do and say things which we ourselves would have done and said in those situations, his words go deep in our heart and create an indelible impression thereon. This is what happens in Act iv. If Śingīra or love is the predominant sentiment in the third Act, the fourth Act is dominated by Karuṇa or pathos, but even like the Śingīra in the third, the Karuṇa is here kept perfectly under control. Though tears may arise in the eyes of a sentimental reader over the parting scene between Kṛśyapa and Śakuntalā, Kṛśyapa himself merely sighs. A less consummate artist would have made the old sage weep.

Kṛśyapa was a sage who had divine vision. Did he know of the curse and the fate that was in store for Śakuntalā at court at the time he bade her farewell? We think he did not. Though a person may be endowed with divine vision, that vision does not always and automatically reveal to him the past and the future. He has to make special effort in order to know them. And people endowed with such vision do not use it unless such use is absolutely necessary. We, therefore, think Kṛśyapa was unaware of the curse at the time of his parting with Śakuntalā. If on the other hand we were to suppose that Kṛśyapa knew the curse, all the human interest in this Act would vanish entirely.

Besides the relief that Kā vāpa feels at the end of the Act gives the lie direct to such a supposition. For, how could a loving father like him feel his soul to be serene, when he knew that such great misery was in store for his daughter? Again, if he already had foreseen that Sakuntalā would be rejected, why did he not remove the root cause of it all by first sending the ring to the king? Perhaps his pre-vision also told him that the loss of the ring, the rejection etc. were all predestined owing to the inexorable Karma of Sakuntalā with whose course he could not interfere? Then why did he become grieved, at her departure and then feel calm when she was gone? Perhaps like the amicus 'सज्जोषि मिय्या पञ्चयनमपि मिय्या' Kā vāpa might say that his grief and relief were also ordained by his own Karma!

We thus see that the supposition that Kā vāpa was aware of the curse even at this time brings us to absurd conclusions and deprives the Act of all its charms by making the human interest vanish and by bringing the incidents to the dead level of mechanical movements. There is, however, no objection to suppose that after the pupils had returned from Hastināpura and reported to Kā vāpa what happened there, the sage may have by his divine vision come to know the curse and the fact that Sakuntalā had been taken away by her mother Menakā. For, at this time a special necessity arose for Kā vāpa to exercise his divine vision owing to the totally unexpected rejection of Sakuntalā and the evidently innocent attitude of Duryant during the fifth Act, about which the pupils must have told him.

ACT V

[King Duryanta has just left his judgement-seat in the court and has gone to his private chamber to divert his fatigue in company with his Vidūṣakī. A beautifully sung song from the music-hall meets his ears and he understands in it a cleverly-administered reproof to him for having forgotten his previous beloved. While the king appreciates the cleverness of the singer, Queen Hamsapadikā, and sends his Vidūṣakī to compliment her, he grows uneasy over the song and knows not the reason of his uneasiness, for the curse of Duryāsas has had its effect and he has forgotten everything about Sakuntalā.

At this juncture the party from Kīśyapa's penance-grove arrives in his palace and Dusyanta naturally refuses to accept Sakuntalā as his wife. Hot words are exchanged between Dusyanta and Kanva's pupil Śrāngarava, but the king cannot see his way to recognise Sakuntalā as his wife. The poor girl is painfully disillusioned, as she imagines, and thinks of removing the king's doubt by showing him the signet ring. But unfortunately the ring had dropped down from her finger at the Sactrtha on her way and Śakuntalā finds it not on her finger. She, then proceeds to convince the king of their marriage by disclosing to him a certain incident that had passed between them in private but all in vain.

Matters seem to have reached a deadlock, when the king's Purohita finds a way out of the difficulty. It has been predicted by sooth-sayers that Dusyanta's first child will be a universal monarch. Śakuntalā is pregnant. If her son shows signs of a cakravartin, Dusyanta may safely admit her in his harem. Till her delivery she is to stay in the house of the Purohita. This compromise settled Kanva's pupils leave for the hermitage and Sakuntalā proceeds to follow the Purohita with the greatest sorrow, when lo! a lustic having the form of a female, lifts her up and takes her away. The king is exceedingly uneasy and feels in a mysterious way that the sage's daughter was probably telling the truth. He retires to his bed-chamber in great mental agitation.]

v 0 1—प्रविशति आसनस्यो राजा—Note the contradiction in this stage-direction. If the king was आसनस्य, he could not be described as प्रविशति. We must, therefore, suppose that the ancient Sanskrit stage knew of some kind of arrangement by which the curtain could be removed and the characters discovered to the audience in various postures. In Sanskrit dramas and especially in Kālidāsa and Bhāṣabhūti we often come across situations with appropriate stage directions which make it necessary to admit the existence of a removable curtain, if we do not want to make those situations and stage-directions absurd. And as such admission involves no sin, we see no objection to make it. The present प्रविशति thus means 'is discovered(sitting)'. प्रविशति = सामाजिकाना दर्शनस्य प्रविशति यति इत्यर्थं.

v 0 1—संगीतशाला concert-hall, music hall 'गीत वाद्य वर्तन व न्य

सगीतमूच्यते ' The word अन्तरे (in the interior) is superfluous गगीतमालया would have been enough वल्ल (sweet and indistinct) refers primarily to the voice of the singer, but is metaphorically transferred to the song (गीति) 'ध्वनीस्तु मधुरास्फुटे । वल्ल ' अमर विमुक्त (very pure i.e. harmonious) refers to the purity of the song from the scientific point of view १०५-स्वरासर्गा combination of notes वर्णपरिचय acquaintance with the letters i.e. the scientific arrangements thereof i.e. the melodies

Stanza 1 Can true — (हे) मधुकर, अभिनयमधुलोत्पलस्य चतमञ्जरी तया परिचुम्ब्य कमलवसनियावनिद्वत् (सन्) एता कथं विस्मृत भसि । (अपरवचनम्)

Hansapadikā had once been the king's favourite, but she had fallen into neglect. The king was now paying court to the elderly queen Vasumatī. The younger favourite of swan-like gait, therefore, taunted him for having forgotten her by ridiculing his taste. The king was really a rasika lover, greedily after newer and newer enjoyments. In Hansapadikā's (चूतमञ्जरी) company, he had these (चुम्बनम् etc.) to his heart's content (परि). But he forgot her and found pleasure in merely residing with old Vasumatī (कमलम्) तथा recalls in a very elegant way all those indescribable kinds of enjoyments which she had, when he was in the company of the mango blossom वसति suggests absence of enjoyments and कमल, which means a full-blown lotus, absence of youthful charm (R). The stanza has reference to Sakuntalā's history and after hearing it the king grows mysteriously uneasy. For the dramatic importance of the stanza vide remarks at the end of the Notes on this Act.

१०१-रागपरिवाहिणी overflowing with passion Hansapadikā's rebuke was only an index to her intense passion for the king १०३-अक्षराय—The propriety of the word अक्षर (syllables or words) is that as the song was being melodiously sung, each single syllable slowly came and met their ears. The propriety of अक्षराय on the other hand is, when a song is melodiously sung, as for example by a professional singer, we usually do not understand the meaning of the words, though we enjoy the melody. It is in fact not necessary to understand the meaning in order to appreciate the singing. The Vidūṣaka is, therefore, surprised to see that the king seemed to have understood the meaning

from Hamsapadikā's melodious song v 1 4—स्मित कृत्वा This smile of the king is a smile of callousness. It shows how indifferent he is to the pangs of Hamsapadikā. The neglected queen's description of him as a fickle bee seems quite justified. नकृत्कृत प्रणय यस्मै to whom love has once been made (by me) अयं जन refers to Hamsapadikā. R̥ghava takes प्रणय = याच्ञा, 'नकृदेकवार कृत प्रणय याच्ञा येन' This means Hamsapadikā had once preferred her request to the king, which is bad. Williams takes अयं जन to refer to the king. 'I once made love to her. It is true अयं जन generally refers to the speaker but that is not a rigid rule. In the present case अयं जन—हमपदिका becomes more forcible and should, therefore be adopted. तत् therefore is e because she is नकृत्कृतप्रणय v 1 3—मदुपालम्भम् a taunt to me मदुपालम्भमवगतोऽस्मि is better than महदुपालम्भन गतोऽस्मि, because the former is a direct reply to the Vidūṣaka's query 'किं अक्षरार्थं अवगत' v 1 6—निपुणम् cleverly v 1 9 10—Construc. परकीर्यै हस्तैः शिखण्डके गृहीतस्य नाटयमानस्य (च) शिखण्डक is the lock of hair on the head (Marāthī शिखरी). The Vidūṣaka feared that Hamsapadikā would cause him to be seized by the hair by means of her maids (परकीर्यै हस्तैः by the hands of others). She would not condescend to touch him, but would merely enjoy the fun at his expense अप्सरना Supply गृहीतस्य (seduced, captured) after this वीतरामस्य is an example of Vāmanā's 'विशेषममात्रप्रयोगं विशिष्यप्रतिपत्ती' and means an ascetic whose passions have left him. If such a one is caught in the meshes of a nymph's love all hope of mokṣa (final release) is at an end for him v 1 11—मोक्ष in the case of the Vidūṣaka means escape from the hands of Hamsapadikā's maids. This innocent locking joke of the Vidūṣaka has a dramatic purpose for which vid. remarks at the end of this Act. The audience will recognise in this speech a vague reference to the story of Vidyāvatī and Menakā. All this is poetic preparation for the entrance of Sākuntalā v 1 12—नागरिकवृत्त्या in the manner of a city-bred man, i. e. in a polite and courteous way and by using gentle unoffending words. This the king wanted to point out, would not excite Hamsapadikā's anger and she would not consequently befool the Vidūṣaka. Duryanta also knew that the adoption of the नागरिकवृत्ति was impossible for his ill-bred friend, but the Vidūṣaka was too proud to acknowledge himself a jñapada

and had, therefore to go even against his desire (वा गति) Or वा गति would suggest that as it was the king's command, he would go. Otherwise he was most unwilling. Raghava takes नागरिकवृत्त्या as a technical term standing for a peculiar gesture of the hand. नागरिकवृत्त्यति त्रिपताकस्य मध्यमाजनीम्या वक्राम्यामधाम्नुम वस्त्रिवाभ्यामियथ । १ । 11 इष्टजनविरहादुनेजपि—The audience understands the significance of this and pities the king's condition. The curse of Durvasas has had its full effect. The king has forgotten everything about Śakuntal though in a vague fashion he feels conscious of certain incidents which he remembers not, but which make him uneasy all the same.

Stanza 2 यन् [= मदा] सुमित अपि जन्तु म्याणि (वस्त्रुनि) वाद्य मधुरान् शब्दाश्च निराम्य पशुसुवाभवति तत [= नदा] नूनं भावस्त्रिवाणि जननात्तरमोहदानि चतमा तत्राप्युव स्मरति । (वसन्ति उवा)

The king felt mysteriously uneasy as though he had experienced इष्टजनविरह. But he could not remember it at least in this birth. He therefore accounts for his uneasiness by referring it to incidents of former lives सुमितस्य मजातमिति सुसितं (one possessed of happiness) जन्तु (a being creature) does not sound a good word. Still Kālidasa uses it more than once in this play. स्मरति (supply वस्त्रुनि) is an example of विगमणप्रयत्नं विगम्यप्रतिपत्ती. विगम्य is from गम-गम्यति to be calm tranquil or put, ह न * to hear with नि पशुसुवाभवति (becomes longingly anxious) is an example of the loose use of च्छि । or the king had actually grown पशुसुव नूनम् certainly भावस्त्रिवाणि remaining permanent owing to mental impressions भाव is more or less the same as मन्त्रार वाग्ना or वासना which means a mental impression. The theory is that every mental activity we go through leaves in our mind without our being made conscious of it, a permanent impression. Such impressions accompany the soul in its migrations from one body to another and determine its character in a particular existence. They remain in a dormant state till a proper opportunity arises for them to make their results felt. Some explain भावस्त्रिवाणि as भाव हृदये स्त्रिवाणि बद्धमूलानि firmly rooted in his heart. (Williams). This is not good. This meaning of भाव is unusual. The word appears to have been used in its technical sense चतमा—Here the poet seems to suggest a contrast between the heart and the head of the king. In his heart the king remembers some friendships of by gone births, but in his

head he has no clear conception of what those friendships are. This only means the recollection is vague अवोच न बोच ज्ञान पूर्व यथा नथा without consciousness beforehand. The idea is the recollection is had at once as soon as the charming objects are seen or the sweet sounds are heard. There is no previous consciousness of the recollection coming up. This makes it still more mysterious. Rāghava explains अवोचपूर्वम् as दिव्यविशेषज्ञानाभावपूर्वम् without definite knowledge of the particular object of the recollection. This means he feels he remembers but what exactly he remembers he does not know.

This idea is excellent, but the expression does not seem to yield it बोच (definite knowledge, according to Rāghava) never precedes स्मरण. It is either simultaneous with it or follows it पूर्वम्, with Rāghava, has thus no sense. अवोचम् would have been excellent for his meaning. A third way is to explain the expression as 'without previous consciousness (of the particular object to which the love was directed)'. The king was not aware of any person whom he had loved and forgotten. Yet he seemed to remember somebody. Thus he could not account for it. The stanza expresses a fact of common experience. We often come across persons whom we like or dislike even at first sight. How is this to be explained? Only on the hypothesis of the recollection of friendships or otherwise. In other words. This idea is often met with in literature. Vide *inter alia* R 1:0 7 15, 11 22, U vi 12 K P 276, and 'Thus a strain of gentle music, or the rippling of water in a silent place, or the edou of a flower or the mention of a familiar word will sometimes call up sudden remembrance of scenes that never were in this life, which vanish like a breath, which some brief memory of a happier existence long gone by would seem to have awakened, which no voluntary exertion of mind can recall.' Charles Dickens 'Oliver Twist' p 14. Also compare the feeling of Ishmael when he feels drawn to stand as a champion for Rebeca.

१ ३. २-कञ्चुकी (the Chamberlain) was so called, because he wore a kañcuka or a long robe, somewhat like the modern academic gown. For definition vide Appendix. He generally is represented as a man grown old in the king's service of guarding the harem and is always described as complaining about his old age and infirmities. Vide दिग्दर्शनीय III 1 ठेणिसहार II 7.

अनधराघव ॥ १ मुद्रागक्षस ॥ १ १ २ ३-अहा नु खटु-अहा shows surprise The Chamberlain is surprised at the change wrought in his condition by time नु has an interrogative force the whole sentence being thus a question of appeal to himself खटु suggests certainty regarding the change in his condition

Stanza 3 Construe --राज्ञ अवरोधगृहेषु अधिवृत्तेन मया आचार इति यावत्प्रवृत्तिगहीना मा एव बहुनिय कालं गन् (सति) प्रस्थानविवक्षयगते मम अवलम्बनार्था जाता । (वसन्तिलका)

This stanza explains how the Kañcuki has grown old in the king's service. It appears when he was first appointed (अधिवृत्त) in the apartments of the king's harem he was a strong man and used to carry the cane staff simply because it was the custom. But now he has grown old and falters (बिक्वव) in walking and that very staff therefore has become useful to him for supporting him. If अवरोधेन प्रमदा अत्र इति अवराधे It means the king's harem as well as the women therein अवरोधस्तिरोधानं राजदारेषु तदग्रहः वन्विय । इत्थं much. Note that this word has nothing to do with निय. It is explained as बहूना पूरणं बहुनिय and is formed according to बहुभूगणमधस्य नियुक्' पा ५ २ ७२ which means that the termination निय is applied to बहु पूग etc in the sense of पूरण or making up e.g. बहूना पूरणं बहुनिय कालं like एकदागाना पूरण एकादा छात्रं. Similarly पञ्चम पष्ट etc अवलम्बनाया (i) अवलम्बनाय इत्यनं according to the Vrtika अर्थेन नियसमानो विश्वव्यञ्जिगता चति वसन्वस (ii) अवलम्बनम् अथ प्रयाजनं यस्या. The latter should be preferred as it brings more distinctly the Kañcuki's helplessness. The reading अधिवृत्तेन is superior to अवहितन (attentive) because it better suits आचार which is enjoined for the adhikrtas only. Besides अधिवृत्तेन is construed naturally with the locative in अवरोधगृहेषु (R). For a similar idea compare 'गङ्गानाप्यविकार इत्यधिवृत्ता यत्प्रि समाश्रमिता । वनामहार ॥ १

१ ३ १-अमकायम religious duty. The arrival of the sages leads the Kañcuki to conclude that they have some religious business with the king अनतिपात्यम (अतिपातं वागत्ययं तं मोक्षं न अर्हति तत्) unfit to be delayed admitting of no delay घमासनम् the seat of justice is also called कार्यासन (V 11) or व्यवहारासन (R ६ १८) the seat in the court, from which the king dealt out justice to his subjects. १ ३ ३-राजानां सन्त्रस्य (government, administration) अधिकारः the office of the government of the people. R ghava

explains 'लोकं भुवने तन्त्राधिकार प्रधानाधिकारः । तन्त्र प्रधाने सिद्धान्ते' इत्यमर the office of the head of the people

Stanza 4 Construe — भानु मरुद्युक्ततुरङ्ग एव । गन्धर्वह रात्रिर्विप्रयानि । शेष मदैवाहितभूमिभार । पृष्ठागवृत्तेरपि एव धर्मः । (इन्द्रवज्रा)

The Kāficukī shows how the king's office admits of no repose (अविश्रम) by adducing the examples of the sun, the wind (गन्धर्वह so called because it wafts odour) and the serpent Śeṣa सकृत् once (for all) The sun has once yoked his horses and that is all He has now no time to unharness them and to yoke them again so busy he is with his work of general good रात्री च दिवा च रात्रि-दिवम्, an irregular compound formed according to 'अचतुरन्विचतुर' etc पा 5. 4 77, which is the longest of P³ini's sūtras शेष is the name of a celebrated serpent, the son of कद्रु and कश्यप, who at the request of Brahmā, has taken upon himself the task of supporting the earth on his hood Vide म भा आदिपर्व 36. 19 'इना गृहा शैश्वनीपवत्रा ससागर्यामविहारपत्तनाम् । त्व शेष सम्यक्कलिता यथावत् पृष्ठान् तिष्ठन् यथाञ्चला स्यात् ॥', also Mu u. 18, Ku 3 13 पृष्ठागवृत्ति (पृष्ठागणेन वृत्ति जीवन् यस्य) is the king because he subsists on the sixth part Vide above p 298 The figure in the stanza is प्रतिवस्तूपमा

Stanza 5 Construe — (एव देव) प्रजा स्वा प्रजा इव तन्त्रयित्वा श्रान्तमना (सन्), द्विपेन्द्र यूयानि दिवा मचार्य रविप्रतप्त (सन्) शंति स्वानमिव, विविक्त निपेवते । (उपजाति)

The following are compared देव—द्विपेन्द्र, प्रजा—यूयानि, तन्त्रयित्वा—मचार्य, श्रान्तमना—रविप्रतप्त, विविक्त—जीव स्यान्मन् स्वा प्रजा—The ancient ideal of kings was to look upon the subjects as their own children तन्त्रयित्वा (having looked after) from तन्त्र-तन्त्रयन्ति-ते to govern. श्रान्तमना. is better than अश्रान्तमना, because it is more forcible and corresponds more with रविप्रतप्त दिवा—This is superfluous Its sense is already conveyed by रविप्रतप्त., which shows that the द्विपेन्द्र had led his herd (यूयान्) by day when the sun was shining hot. It will be seen even K³id's sometimes uses unnecessary words

v 5. 1—उपत्यका as opposed to अधित्यका means 'the land at the foot of a mountain', while अधित्यका means 'the land on the head of a mountain the table land' The termination त्यका is applied to उप and अधि in the sense of 'near' and 'above' re-

spectively, according to उपधिभ्या त्यक्त्वा मन्त्राह्वया वा 5 2 34 (मन्त्रायामित्यनुवक्तव्यं । पवत्तस्य आसन्न स्थलमुपत्यक्त्वा । आन्दि स्वलमनित्यक्त्वा । मिक्त्वा) 'उपचकारामन्त्रान्मन्त्रिभ्यस्त्वमित्यक्त्वा' अमर १ 5 3-सादरम्—When the chamberlain brought the news about the arrival of the sages from the forest near the Himalaya, what struck the king about it was that they had brought a message from the great sage Kasyapa. He, therefore, repeated the words 'वाग्यपमदेगहारिण तपस्विन' with reverence. Consequently, the reading which introduces the word सम्प्रीका after वाग्यपमदेगहारिण is not proper. It is evidently an interpolation. But when once सम्प्रीका was interpolated, it was felt that it did not go well with सादरम्. So सादरम् was further changed to मविस्मयम्. This reading with सविस्मयम् and सम्प्रीका means that what struck the king most about the news of the chamberlain was the fact that women had accompanied the sages. And this naturally caused him surprise (द्विस्मय). In this connection it is significant to note what the king says to his Pratihari below. In this speech he seems anxious to learn why the sages have been sent to him by Kasyapa. There is no reference to women here. So it appears that what struck Dussant's most when he heard the news about the arrival of the sages was the fact that they had brought a message from Kasyapa. The reading with मविस्मयम् and सम्प्रीका must, therefore, be rejected १ 5 5-उपाध्याय is so called because 'उपेत्य ब्रवीष्यते जन्मात्' Manu defines him as 'एकदेश तु वदस्य देदाद्भगान्यपि वा पुन । योज्यापयति वृत्त्ययमुपाध्याय म उच्यते ॥ 2 131 १ 5 6—'श्रीतेन—श्रुती विहितेन enjoined by the Śruti or the Vedas १ 5 9—देववति When did this female door-keeper or portress enter? No indication of her entrance has been given before. Is Kasyapa nodding, or are we to suppose that the first stage—direction should read 'तत्र प्रदिशति जामनस्यो राजा द्विदूषण प्रतिहारी च पृच्छतस्तयो' ? अग्नि मार्गम्—Note 'अन्यात्तरगत कार्यं पश्येद्द्वेषपरिव्रानाम् । पुरोहितावापमत्त प्रत्युपायामिजाय च ॥' शीटिणीय अर्थशास्त्र प्रकरण 16 १ 5 11, 12-अधिकारवेद निन्द्य—Note that this is a very difficult stage—direction. It is almost impossible to show by means of gesticulations that the king is fatigued with the duties of his office सव त्तु—This is a very good general proposition, but like all such propositions it is only half true. Ordinary people also often find that their troubles and anxieties are by no means ended with the attainment of their desired object.

Pleasure many a time lies in pursuit not in possession. However the king makes the above statement because he wants to prove that his life is not happy. This is in conformity with the general human tendency to look upon the other fellows' lot as better than one's own. Many a man would wish to be a king with all his worries and anxieties अर्जित (attained) अर्थ. वै, तेषां भाव अर्जितार्थता the state of having their desired object (viz. the acquisition of the kingdom or throne) achieved दुःखोत्तरा is explained as (i) दुःखम् उत्तरं प्रधानं यस्याम् । दुःखवह्लेत्पर्यं abounding in trouble (ii) दुःखमुत्तरम् अनुगामि यस्याम् । दुःखानुगतैरपर्यं followed by troubles. For similar compounds with उत्तरा vide R. 7 49, 16. 60. Dasyanta is here contrasting the condition of kings with that of ordinary beings. An ordinary man becomes happy when he obtains the object of his desire. But in the case of kings the acquisition of the object of their ambition viz. the kingdom is followed by troubles. What these troubles are is explained in the following stanza. For the general idea compare नमात्मनपन्नमनिन्दितात्मा कृत्वा युवान युवराजमेव । मुञ्चानि सोऽभुङ्क्षत मुखोपरोधि घृत्तं हि राज्ञामुपहृष्टवृत्तम् (= कारादिवद्वन्द्वम्) ॥ R. 18 18

Stanza 6 Const. ut. — [राजा] प्रतिष्ठा औत्सुक्यमात्रमवभाषति । लब्धपरिपालनवृत्तिरेव विवृणोति । स्वहस्तघृतदण्डं राज्यं, स्वहस्तघृतदण्डम् आनपन्नमिव यथा शमाय [भवति, तथा] अतिशमापनयनाय न [भवति] (वसन्ततिलका)

प्रतिष्ठा firm establishment (on the throne) attainment (of the desired object viz. the kingdom) Before one becomes King, one is very eager to be so. But when once that position is attained all the old eagerness vanishes. This is a matter of common experience. Compare 'The hours we pass in happy prospects in view are more pleasant than those supplied with fruition, for in the first case we cook the dish to our own appetite, while in the second nature cooks it for us. Goldsmith 'The Vicar of Wakefield'. 'Remind him of each wish pursued How rich it glowed with promised good. Remind him of each wish enjoyed, How soon his hopes possession cloyed.' Scott 'Rokeby'. Not only does the acquisition of kingdom put an end to all eagerness, but it entails the further worry (विवृणोति) of protecting what is obtained and that business (वृत्ति) is by no means easy. In the second half the kingdom is compared to a jar of oil (आनपन्नम्), the

pole (दण्ड) of which is held in one's own hand Kingdom even like such a parasol removes fatigue no doubt, but it does not do so completely (अति = अत्यन्तम्) On the contrary the fatigue it causes more than counterbalances the fatigue it removes. We must remember the king is in a pessimistic mood and wants to point out that his office is not quite so enviable. Therefore the positive and emphatic reading यथा श्रमाय is better than न व श्रमाय. Besides the second line definitely suggests that राज्य is श्रमाय नाति नाय (i) श्रमापननाय न अति (यथा श्रमाय अति) is not sufficient or competent for removing fatigue (as for causing it) अति is here taken as an independent word. We must in this case remember that kingdom to a certain extent does remove fatigue and give pleasure. There is no denying this. But what makes it not so desirable is that the fatigue caused though it may be of another kind is more than a match for the fatigue removed or the pleasure produced. This explanation therefore, is not satisfactory. (ii) अति अत्यन्तम् (completely) यथा तथा यथा श्रमापनयन तन्मै. This is to be preferred. Note that स्वहस्त दण्डम् is paronomastic and goes with राज्यम् also. In that case दण्ड means the power of punishing offenders etc., the executive. The above is the case of those kings only who hold the executive in their own hand, who really rule and not merely reign. The lot of a modern constitutional king who is not responsible, but leaves the executive to his ministers is happy enough. Similarly, if the parasol is held by somebody else and one only walks under its shade, it is quite comfortable. Remember that आनपत्रम् does not mean the modern light umbrella to which the description in the third line is hardly applicable. It signifies the ponderous parasol of an ornamental type which is even now sighted on the occasion of a bridegroom's first expedition to the bride's house for marriage, or the festive procession of a deity.

V 6 L.—विविधा तात्र विनाय (various measures of music) विनाय (standing metaphorically for वित्तलगानम्) शिल्प यस्य स वैतालिक one who is skilled, in singing in various measures of music. The word is also explained as विविधेन तान्त्र चरति or विविधताल प्रयाजनमस्य who maintains himself by or whose main purpose is, various measures of music. वैतालिक means a bard in general, though Amara restricts it to those who sing in the morning and wake up the king from his sleep ('वैतालिका बोधकरा') Besides प्रबोधन, the

duty of these birds was to announce the various periods of the day, to praise the king and his ancestors on festive occasions, and to cheer him up if he grows melancholy, for any reason. The present birds perform this last duty. Read! 'तत्प्रहृष्टकयोग्यं गरिस्तत्काटवाचिभिः उच्यते । मन्मथमयं च विताल गायन् वैतालिकी भवति ॥ भावप्रकाश

The stage-directions (नेपथ्ये) वैतालिकी, प्रथम and द्वितीय raise an important point of stage-management. If the words 'विजयता देव' and stanzas 7 and 8 are uttered from behind the curtain, what is the propriety in giving the stage-directions वैतालिकी, प्रथम and द्वितीय. For aught we know these may be uttered by anybody from behind the curtain. How is the audience to know that they have been uttered by the bards? The bards do not come on the stage. The audience merely hears the sentence and the stanzas and has absolutely no means of finding out who utters them. We think Kālidāsa is here guilty of a blunder in stage management. What the poet should really have done is to arrange that these stanzas are uttered 'नेपथ्ये' only. Then he should have put in a few more words in the king's next speech from which the audience would know that the stanzas are recited by the bards. The king's words 'एते कालान्मनसं पुनर्नवीकृता स्म' do not give us any definite clue as to who must have recited those stanzas. It is of course possible to infer from the king's words that the bards must have recited them. But a definite indication of that fact was necessary. In the *Mudrārāksasa* in a similar situation is developed and similar stage-directions are given. But there Viśākha-datta makes the king say 'आर्य वैहीनये जाभ्या वैतालिकाभ्या मुत्सर्गवत्समहलं दापय', from which we know that it is the bards who have recited the stanzas from behind the curtain. Kālidāsa should have done something of the same kind. He could have put in 'आभ्या वैतालिकाभ्याम्' after 'एते कालान्मनसं' in the king's speech in V 5 1. For similar stage-directions vide विजयता वंदनीय v 21 22 (Pandit)

Stanza 7 Construe—एवमुत्सर्गमिलाप (तन्) लोकेहेतो प्रतिनिधि-
स्त्रियमेव अथवा नैवृत्ति एवमिवा एव । पादयो हि मृत्वां लोके मृत्वा ननु भवति मन्थितं न
दापय पत्रिदाप दापयति । (मालिनी)

In this stanza the king is flattered for his selfless work—
उपदा—The clause preceding this suggests admiration for it

king's selfless work. But अथवा changes the previous thought and the next clause suggests there is no reason for admiration, as the king's life is just of that kind. The whole only results in intensifying the admiration felt. This is called **आक्षेपाच्छेद**. The comparison with a tree in the second half is happy and must have tickled Duryanta. Rāghava thinks पादप is significant and explains it as 'पादाश्चरणान् पाति रक्षतीति च । अत एव न वृक्षादिपदोपादानम्' The king is also pādapa in the sense that he protects his subjects, who can also be called his pādās or supports. But all this is too much. पादप is generally derived as पादे पिवति जनी

Stanza 8 Construe — जातदण्ड विमार्गप्रस्थितान् नियमयसि, विवाद प्रशमयसि, रक्षणाय कल्पमे । विभवेषु अतनुषु (सन्सु) जातय मन्तु नाम । प्रजाना वन्नुत्सव्य तु त्वयि परिसमाप्तम् । (मालिनी)

The first half of the stanza is a matter of fact description of the king's official duties and points out to him how useful he is to his subjects. He should have, therefore, no reason for being fatigued with his office. The second half is not always properly understood. It is the duty of kinsmen to stand by their relatives both in prosperity and adversity. 'उन्मवे व्यमने चैव न शमे शत्रुनिग्रहे । राजद्वारे स्मशाने च यस्तिष्ठति स वाच्यः ॥' But the so called kinsmen perform only half their duty inasmuch as they crowd round a person when he has abundant riches. The other half viz standing by and supporting him in his adversity is done by Duryanta. Thus the duty begun by kinsmen finds its consummation in the king (त्वयि परिसमाप्तम्) नाम shows कुन्वा or contempt. How contemptible it is for kinsmen to act in this way (R). Or we may take नाम with जातय जातय नाम the so called kinsmen. Compare 'नावाचे ज्ञानी' I or such use of नाम vide Ku 5 32. There is also another way of construing the second-half. We here do not take अतनुषु विभवेषु as a locative absolute. 'Let kinsmen be (included) among the abundant relatives'. This means kinsmen really do not perform their natural duties as such with reference to a man, but they merely form part or appendage of his wealth appearing or disappearing along with them. But the entire (परि = सर्वत) work of kinsmen is done by Duryanta in the case of his subjects.

v. 8 1-नवीकृता (rendered fresh) is an example of the technical use of च्चि, for नव is used in a metaphorical sense v. 8 ६-

होमार्थां धेनुं the sacrificial cow. This does not mean that the cow was to be sacrificed. The word signifies a cow, which was useful for sacrifices. Cows' milk was mixed with the soma juice before it was offered to gods in sacrifices. It was also used for producing ghee, which was required for several sacrificial purposes. This sacrificial utility of the cow was the main cause of the sanctity it has attained in Hindu society. १ १-अलिन्द an elevated quadrangular place at the door, a raised verandah 'प्रधानप्रद्वारात्वाद्वा वहिर्द्वारप्रकोष्ठके ।' अमर 'त्रीणि द्वारप्रकोष्ठात् (the room near the gate of a house) वहिर्द्वारावसितवतुष्कस्य' व्या सु.

Stanza 9 Construe —[कं तावत् व्रतिना उपोढतपसा [ऋषीणां] तप विघ्नं दूषितम् । उन धर्माग्न्यचरेषु प्राणिषु केनचित् असत् विष्टितम् । आहो-स्वित् वीरुवा प्रसव मम अपचग्निं विष्टम्भित । इति आरुह्यद्बहुप्रतर्कं मे मन अपरिच्छेदाकुलम् । (शार्दूलविहीडितम्)]

The king could not understand why the party was sent to him by Kāyapa. His mind entertains various conjectures (प्रतर्कं combines in it the sense of doubt and conjecture) regarding the reasons which generally bring ascetics to kings, but as he cannot decide in any definite way (अपरिच्छेद indecision), he becomes distressed (आकुल) For a similar stanza uttered by Daśaratha when Viśvāmitra comes to him vide अनर्धराध्व १ २५ उपोढतपसाम् those that had developed austerities Supply ऋषीणाम् or मुनीनाम् as the substantive for the two adjectives व्रतिनाम् and उपोढतपसाम्, which are used without it according to 'विशेषणमात्रप्रयां विशेष्यप्रतिपत्तौ' The vows they observed were a means of developing penance असत् *adv* wickedly. वीरुवा प्रसव the produce of creepers, such as flowers, fruit etc. विष्टम्भित (p p p from वि + स्तम्भ् स्ताभते, स्तम्भोति, स्तम्भानि, which also yields स्तम्भ्य) stopped, withheld. The underlying idea in the 3rd line is that unnatural occurrences and calamities among the subjects were due to the misdeeds (अपकृतानि चरितानि) of the king. Compare ५ १ २६ below, R १५ १७ 'न राजापचारमन्तरेण प्रजामु अकालमृत्यु मञ्चरति' U ११, 'तस्य दुःकृतं किञ्चिन्महदग्निं न मजय । यथा हि विषयस्थाना बालाना मृत्युगमन ॥ १० राजदोषविषयान्ते प्रजा ह्यचर्जिषिपालिता । असद्वृत्ते हि नृपतावकाले म्रियते जन ॥ १६ तमायण उत्तरकाण्ड १३

५ १ २—मुचरितनन्दिन pleased with your good deeds. This is a reply to the king's 'ममपचग्निं' etc. The king feared condemnation of his misdeeds. The Pratihā suggests commendation

of good deeds (It) समाजयितुम् to congratulate It is one of the few dissyllabic roots in Sanskrit and belongs to the 10th conj. Some explain मुचारित° as 'pleased with their well continued (unobstructed) observances', which is not good. A distinct antithesis between the previous अपचरित and this मुचरित is meant. v. D ३-मुनय—This plural shows that besides Śrīgarava and Śrīradhata one or more other sages had accompanied the party though none of them takes any part in the scene that follows.

Stanza 10 Construe —महामाग अमो नरपति अभिन्नस्थिति (वर्तन), वर्णनामपकृष्टोऽपि क्षरिन् अपथ न भजते (इति) वामम् । तथापि तस्त्वरिभिनवित्रितेन मनसा इद जनाकीर्ण (स्थान) हनवहपरीत गृहमिव मन्ये । (शिक्षरिणी)

Śrīgarava felt in that place which was swarmed with people (जनाकीर्णम्), like a fish out of water and wanted to fly away from it as from a house enveloped (परीत) in flames of fire. This was probably a presentiment of what was to happen. The worthy pupil, however, could think of no probable reason why such a mood should have crept over him. The king was an excellent man, who never swerved from his duty (न भिन्ना स्थिति मर्यादा bounds of duty मेन) The subjects also even down to the lowest (अपकृष्ट), never resorted to a wrong path (अपथम्). Śrīgarava, therefore, concluded that his melancholy mood could be ascribed to the fact that his mind was always (तस्वन्) accustomed to solitude and, therefore, naturally recoiled back from a crowded place. महामाग is thus defined 'आग्भ्योत्पत्तिमामृत्यो कलटकायस्य नां भवेत् । म्याच्चैवानुपमा कीर्तिर्महामागः स उच्यते'. This epithet becomes significant in view of the abuses which Śrīgarava later on heaps on the king. जनाकीर्ण refers to the crowded city and is an example of विशेषणमात्रप्रयोग etc'. We have to understand पुरम् or नगरम् as the विशेष्य here. Compare 'न शक्नोमि आकीर्णे आमना जिह्वा रक्षितुम्' V 11 हतवह for fire in preference to अग्नि or ज्वलन is very appropriate in an ascetic's mouth. But the simile of a house on fire does not appear to be very like. It has a touch of urbanity about it. It may also be that when Śrīgarava saw so many people surrounded by all kinds of temptations he likened them to a house engulfed in flames.

Stanza 11 Construe —(अहमपि) इह सुखसन्निव जन, म्यान अम्यक्कामिन, मुचि अशुचिमिव, प्रबुद्ध मुज्जमिव, स्वर्गनि ब्रह्ममिव ज्वैमि (आर्या)

Note the difference between the impressions of these two pupus. While Sringarava has his eye directed to more or less the exterior, Śradavata looks to the interior. The one wants to fly away from the place, while the other pities the men addicted to pleasure (सुखसदिगन्). The similes used have a logical connection between them and mark the various steps by which final release is obtained according to Hindu philosophy. Thus स्नान, शुद्धि, प्रवृद्ध and स्वैरगति suggest देहवृद्धि, मनशुद्धि, प्रबोध or नत्वज्ञानम् and मोक्ष respectively (R). None of these Śradavata finds in the people of the city अन्वन्त (ppp from अञ्ज् अनक्ति अदक्ते with अङि) means anointed or besmeared with oil. An anointed person is said to be unclean. Compare तैलाभ्यष्टने चिताधूमे मैथुने औरकर्मणि । तावदभवति चाष्टादशे यावत् स्नान समाचरेत्

v 11 2—वामेनरत् other than the left i. e. the right. The belief is that the throbbing of the right eye or the right arm forebodes ill to women and good to men and that of the left eye or the left arm good to women and ill to men. Note 'दक्षिणमङ्गलं पुंसु' रित्रयारव वामं शुभावङ्गं स्फुरितम् । नीलोच्चमध्यमात्रं फलति च गार्वोक्तिः । मन्द ॥ ज्ञानार्णवपरपट्टनि st 2512. This belief is so ingrained in our nature that even though we may be convinced from experience that the throbbing means nothing we yet become a little uneasy when it actually occurs. A similar belief is found referred to in Shakespeare's Othello iv where Desdemona says 'Mine eyes do itch doth that bode weeping.' v 11 4—प्रनिहतममङ्गलम्—compare the Marathi 'डडा पीडा टळे अमगळ पळो' v 11 5 6—वर्णश्रमणसंज्ञिता—This was a significant description. It shows the king was very scrupulous in observing his duties, the principal of which was to see that all people followed the वर्णश्रमणव्यवस्था. Vide R 11 67 v 11 8—महाब्राह्मण does not here possess the condemnatory sense which the word usually has. It is just a formal way of addressing the king's Purohita कामम् it is true, I admit Sringarava is here pointing out the difference between the Purohita's and his own way of looking at the king's action. The Purohita is in the king's employ and is naturally an interested party, when the question of judging the king's action arises. That is why the king's humility in already leaving his seat in order to welcome the sages strikes him so much. But Sringarava is perfectly indifferent (मन्यस्थ) in the matter. He neither praised the king's humility nor does he condemn it. For he believes

that humility is the proper nature (स्वभाव) of people like the king and what is natural need cause no wonder. It should be noted that Sārngarava shows himself to be exceedingly clever here. To say that he is indifferent to the king's humility, because that humility is natural to him, is really a more emphatic and effective way of praising him for it.

Stanza 12 Construc — नख फलागमं नम्रा भवन्ति । घना नवाम्बुभि
दूरविलम्बित (भवन्ति) । गन्तुं पा समृद्धिभिः जनुद्धता (भवन्ति) । परोपकारिणाम्
एष स्वभाव एव । (वदन्प्रविष्ट)

फलागमं = आगतं फलं, according to a Sanskritism already noted दूरविलम्बित that hang a long way down Sārngarava here adduces examples to show that the king's humility need not be wondered at. This stanza also occurs in Bhartrhari's Nīṣataka. The question of its authorship cannot be decided. One way of accounting for such occurrences is to suppose that the stanzas in question belonged to a mass of floating literature, called *subhāsitas*, upon which probably both the authors had drawn.

v 12 2-प्रसन्न मुखस्य येषाम् मुखस्य the colour or expression of the face, complexion विप्रेष्य त्रिदशस्युक्त कार्यं येषाम् whose business is of an assuring character, or whose business inspires confidence. They do not come to report any calamity, as you fear.

Stanza 13 Construc पाण्डुपत्राणां (मध्ये) विमलवसिष्ठ, तपोधनानां
मध्ये अवगुण्ठनवतीं नानिपिन्मृष्टशरीरान्नापण्या (अनभवतीं) नृमिवत् । (आर्यां)

अवगुण्ठनवतीं possessed of a veil. This indicates the prevalence of the purdah system in ancient India. It is a mistake to suppose, as many do, that this system came to India with the Mohamedan conquest. The *Mahābhārata* and the *Rāmāyana* possess many clear indications to prove that the system prevailed in those times at least at the time when these works were composed. The recently discovered plays of Bhīṣma also prove that this practice existed in India before the birth of Christ. But even from the ancient times certain occasions were accepted as exceptions to this rule of the seclusion of women, on which they could be looked at without any guilt attaching to the person looking on, or any contamination to the person looked at. Vide from among numerous references, राम — मंथिलि । जपनीयनामवगुण्ठनम् ।

भो भो शृण्वन्तु शृण्वन्तु भवन्त । स्वरं हि पश्यन्तु कलत्रमेतद् वाप्याकुलाक्षैर्वदनीर्मवन्त ।
निर्दोषद्वया हि भवन्ति नार्यं यज्ञे विवाहे व्यसनं वने च ॥ भास प्रतिमानाटक १ २०
'व्यसनपु च कुच्छेपु वो यद्दे न स्वयवरे । न क्ली न विवाहे न दर्शनं दुष्यते
स्त्रिय ॥ रामायण यद्वकाण्ड 114. 28, महाभारत समापर्व १७. १-७ अन्यपर्व
19 63. मन्त्रीपर्व १ १, 10 The epithet असूर्यवन्वा usually applied
to a king's wives, also points to the same custom. But it is
interesting to note that as early as the days of the Rāmāyana
it seems to have been recognised that the proper veil for
woman's virtue was her character. For in the same chapter of
the Yuddhakānda Rāma says 'न गृहाणि न वस्त्राणि न प्राङ्गाग्नि-
रनित्या । नेदृशा राजमत्कारा वृत्तमावर्णं स्त्रिय ॥' The simile in the
second half of the stanza is very appropriate because it is used
with reference to people from the forest.

v 13 1-कुतूहलमर्भं pregnant with curiosity. Impelled
by curiosity, the Pāitihārī wanted to conjecture who the lady
was, but she found her conjecture did not work. The reading
कुतूहलमर्भोपहित makes no sense. R'ghava explains it as 'कुतूहलेन
राम उपहितं युक्तं', which is far-fetched. In 'कुतूहलमर्भं प्रहितं' प्रहित
is superfluous. प्रहितं means the conjecture is repelled, but
that idea is contained in न प्रनरति v 13 1-अनिर्वणं कलत्रम्. This
bears testimony to the king's lofty character. The preposition
निर् (minutely) is important. What is forbidden is minute
observance of other people's affairs. The word कलत्रम् is also
important. It suggests that unmarried girls can be minutely
observed. Otherwise the possibility of love-marrriages will
for ever be set aside. People who object to the king's sentiment
in 'शुद्धान्तदुर्लभं' etc' v 17 on the ground of his subsequent lofty
principle indicated in अनिर्वणं कलत्रम्' do not seem to have
understood the significance of the word कलत्रम्. Compare 'नायक-
कदाचित् द्रष्टुमनर्हस्य मन्त्रीजनो वति । विदपकं भो वयस्य, कन्यका नल एषा
नन्दिन प्रेषावहे । नायक - को दोष । कन्यका हि निर्दोषदर्शना भवन्ति । नायानन्द ।
'कन्यकादर्शनं निर्दोषम्' प्रतिज्ञायीशम्बरायण 111 'न युक्त परकलत्रदर्शनम्' मृच्छ-
कटिकम् । v 13 8 9-उवाच्ययमदेश-उपाध्याय here is not used in the
technical sense of Manu noted above. It only means a preceptor.

Stanza 11: Construe—त्वयि रक्षितरि (नति) मता धमत्रियाविज्ञ
कुत । वर्मासो तपनि (मति) सम कथमाविर्भविष्यति । (अनुष्टम्भ)

मता should be construed with धमत्रियाविज्ञ and not with
रक्षितरि (R). For the king protected both the good and the bad.

with this difference however, that he endeavoured to make the bad good (नियमयमि विभागप्रस्थितान्) सत्ता रञ्जितरि would further convey the suggestion that Dusyanta possessed असत् people among his subjects (R), from whom he withheld protection which is not good यमशि is the hot rayed (sun) यमशि उष्णा अश्व विरणा यम्य यमे घृ-घरति प्रम्विद्यते अटगमनेन means heat, then hot, as an adjective For a similar idea compare 'सर्वत्र नो वातमेहि राजानाय कुतम्ब्य्यशुभ प्रजानाम् । सूर्ये मपयावरणाय दृष्ट कल्पेत् शोकस्य कथं तमिन्ना ॥ R 5 13

v 11 1—अवधान् significant, literally true रञ्जयति (pleases) द्रुमी राजा राजत (shines by the performance of his duties) असौ is also available Note 'यथा प्रहादनाच्चन्द्र प्रनापत्तपना यथा । तथैव मोज्ज्मूदन्वयो राजा प्रवृत्तिरञ्जना ॥ R 4 12 कुम्भी-Read 'प्राज्ञेण कुम्भी पृच्छत् क्षत्रयन्मुमनामयम (absence of आमम or disease i. e. health) । वैश्य क्षम समागम्य शूद्रमारोग्यमव च ॥ Ms 2 127 v 14 5-उपायस्त-
Aorist of यम् with उप to marry युवया प्रीतिमत्ता--Words signifying 'love attachment respect such as स्निह् अभिलष etc govern the locative of the person or object for whom or which the love etc is shown

Stanza 15 Construc—त्वमन्ता प्राणसर (इति) न म्मृताग्नि । सकु-
न्तल च मूर्तिमतो मनिषा । तृयगुण वपुव समानयन् प्रजापति चिरस्य
वाच्य न गत (वाच्यविल)

Honour properly belongs to the deserving Dusyanta was the foremost (प्राणसर) of the deserving Sakuntala on the other hand (च) was honour incarnate The union between the two therefore was very happy (R) मन्त्रिया (honour worship respect) may also be taken in the sense of good action The most natural abode of good action is of course the worthy The marriage of the two is therefore committal The idea underlying the second half of the stanza is that Prajapati who presides over all matches always blunders in the selection of the parties It was only after a long time (चिरस्य) that in the case of Dusyanta and Sakuntala he has not incurred the usual blame (वाच्य न गत) I.e. Brahma's usual tendency vide 'य मुन्दरस्तद्धिना कृत्वा या मुन्दरी सा पतिरूपहीना । यत्रामय तद्गदरिद्रता च विद्य विविदाणि विविचिन्तानि ॥' मुभाषितरत्नभाण्डागार st 58 under देवाभ्यनम् There is some difficulty regarding the formation of प्राणसर According to Panini सृ has the कृत suffix अ (ट) attached to

it to form सर, when it is preceded by पुर, जस्य and अये Thus अयेसर is legitimately obtained But आसर is had only by sufferance Read 'पुरोपतोऽयेषु मर्ष' पर १ २ 16 (पुर मर । जस्य मर । अयमयेणायै वा सरतीत्ययेसर । मुञ्चे अये इति इदमन्वमपि निपात्यते । कथं तर्हि यूयं तदयमरगच्छितकृष्णमारमिति । वाङ्मूलादिति हेग्दन् । नि कौ) वयूश्च वग्ध्व वधुवरम्, according to the Vṛttika मर्षो इन्द्रो विभाषका एकवद्भवनीनि ताच्यम्

v 15 1—महर्षिर्मन्त्रणाय—This was considered to be the principal object of a Hindu marriage and to accompany the husband in all his religious performances was the wife's most valued privilege v 15 2—गीतमी—It should be noted that owing to the curse of Duryāna Duryāna has forgotten not only Śakuntalā but also everything else connected with her (Otherwise he would at once have recognised Gautamī who we remember had by her union put a stop to his romance with Śakuntalā and whom therefore he had special reason to note and remember)

Stanza 16 Construe - जनयामुग्जनो नावेक्षित स्वर्थापि (जया) वन्धु न पृष्ट । एकैकस्य च चरिते एक (तनीयं प्रादश) एकस्य (शुभयो मकनस्य) किं भणतु । (आर्या)

In a loving manner Gautamī wants to point out that in the matter of the marriage between Duryāna and Śakuntalā both of them were in the fault Śakuntalā should have paid some regard to her ideas which she did not The king at least ought to have consulted her relatives (वन्धु-काश्यप), which also he failed to do, The matter thus was arranged singly by each (एकैकस्य चरिते) Consequently a third person like Gautamī had no scope (वचनावकाश) to address any words of reproof to either The ultimate idea is under these circumstances Duryāna is bound to treat Śakuntalā with the utmost consideration The stanza also reveals the old lady's expectation that Śakuntalā and Duryāna should really have consulted the elders before arranging their marriage There is a bewildering variety of readings in this stanza Those adopted in the text will however be found to be the best

v 16 6—अप्यन्वम् placed before (m) Note that the speeches here are very cleverly arranged After the rather lengthy speech of Śūraganya Gautamī intervenes in somewhat

a garrulous way and then follows Sakuntalā's आत्मानम् All this while the king has no opportunity to open his lips Though the whole thing is natural it appears to the king, who has completely forgotten everything regarding Sakuntalā, as the introduction of a deep laid plot wherein he is sought to be inveigled And this also is natural The beauty of the fifth Act lies in the fact that both the contending parties were in the fight It was a fight between two truths and victory on one side or the other was impossible ११ 16 8-उपन्यास (उपनीयत्वम्यतज्जी) that which is placed near, brought home i e the purport of or import The import of the king's words ११ that he knew nothing of the affair and that it was quite unexpected hurt Sakuntalā and naturally enough

Stanza 17 (Construe जानिदृक्कसश्रया नतुमती मतीमपि जन अन्यथा विगच्छन् । अन स्ववन्नुभि प्रमदा तदप्रियापि परिणतु मम पे इच्छते । (मसम्प्रविष्ट)

Kālidāsa shows himself here to be a very close observer of the practical life in Hindu society अन्यथा is a very mild expression for व्यभिचारिणी तदप्रियापि—What if the she is his प्रिया as for example, in the present case, Sārngarava means, but even when she is जप्रिया, it is better she is with her husband The reading प्रिया-प्रियापि is not so good If the प्रमदा is प्रिया, she will naturally be परिणतु मतीम There is no point in telling this तदप्रियापि is sometimes objected to on the ground that Sārngarava did not know that Sakuntalā was the king's प्रप्रिया But the reading तदप्रिया does not suggest this The pupil is only making a general statement to illustrate which an extreme case is taken The whole means that there is all the more reason why Sakuntalā should be brought there Compare 'कन्या पितृगृहं नैव सुचिरं वासि-महति । रोकापवादं मुमहान जायते पितृममति ॥ ३३' पद्मपुराण स्वर्गखण्ड २

११ 17 1—पूर्व परिणीता परिणीतपूर्वा married before ११ 17 १-साप्रतम् is an व्यया and means 'proper, right' It may also mean 'now' i e when the marriage which he himself had contracted, is being doubted

Stanza 18 Construe —एतन्वापदप विम्, धर्मं प्रति विमृक्षता (विम्), हुता अवना (विम्) । जमी त्रिवाग प्रायेण ऐश्वर्यमत्तेषु मूच्छन्ति । (आर्षा)

When the king did not acknowledge his marriage with Sākuntalā Śringarava was enraged and asked him whether his conduct proceeded from dislike or abhorrence (द्वेष) of what he had already done or from aversion (विमुखता) to his proper duty or from wilful (कृता) insult. Dasyanta answered by saying that Śringarava's question was based on a false assumption (असतो मिथ्या कल्पना नया प्रयुक्त प्रश्न) viz that he had married Sākuntalā and was feigning ignorance. There was therefore no necessity of answering him. Śringarava heeded not what the king had to say but proceeded with his angry denunciation विकारा aberrations of mind मूर्च्छन्ति take effect or spread मूर्च्छे मूर्च्छन्ति in this sense often occurs in Kālidāsa जमी विकारा shows that more than two of such vikāras are previously mentioned viz द्वेष, विमुखता and अवज्ञा. The reading in the text would thus appear to be correct. च and क readings are defective inasmuch as विमुखता alone cannot be referred to as जमी विकारा. स कृतावशा means कुनेषु अगपन्वषु अगामु अवज्ञा. Note 'य कृताञ्च कुशगर कृताभ्य कृता- निधि । न वै राजन् कृता नाम न शरीरकृज कृम ॥'

v 18 1—विज्ञेयं especially grossly. It may also mean specifically the specific cause or charge being गण्यमन्तव्यं. It should be noted that Dasyanta remains perfectly cool and calm even when so seriously accused. v 18 2—अपनेष्यामि. Old Gāutami was very clever. But her device was of no practical use in this case. Dasyanta was a man of high principles. He would not accept a girl, however beautiful she might be, when he did not remember he had married her.

Stanza 19 Construe—एवमुक्तवानर्तमिदम् अकिल्लज्जकान्ति एष प्रथम-परिमर्शित म्यान्न वा इति अव्यक्त्यन् (अहम्) भ्रमर इव विभ्रान्ते अन्तन्तुषार कुन्दम्, नपदि (मन्तु) भोक्तु नैव अन्नोमि, ज्ञातु (च) नैव (अन्नोमि) । (मालिनी)

The king was in a fix. It was inevitable that the sight of Sākuntalā's heavenly beauty should call to his mind on the principle of स्मृतिणि बीक्ष्य etc. 'some mysterious remembrances of past friendship.' But as a conscientious man he could not act upon those vague impressions. The king well describes his predicament by comparing himself with a bee. In the morning (विभ्रान्ते) the Kundā flower has dew inside (अन्तन्तुषार). The bee, therefore, is not able at once to enjoy the honey therein, nor can he make up his mind to give up the flower altogether.

because the sweet honey is too tempting. Similarly, अव्यवसाय (अव्यवसायन् not deciding) regarding her previous acceptance stood in the way of the king's immediately acknowledging her, but at the same time he could not abruptly let her off, because of her unimpured beauty (अविदुष्टकान्ति) When the sun rises, the dew vanishes and the flower becomes enjoyable by the bee. Similarly when the curse would be removed, the indecision would go away and the king would accept her एवमुपननम् which is thus presented to me (without any efforts on my part to obtain it). अदन्नप्राप्तम् राघव This is the more reason why I should gladly accept her. But I cannot do so.

v. 19 1—A similar idea seems to flash across the minds of both Dusyanta and his Pratihārī. For she also refers to Sakuntalā as मुखापनन रूपम् मुखापनन is just a paraphrase of the king's एवम् in the preceding stanza. जपम् is ३३ ३३३३३ meaning silent.

v. 19 6—भास्वपीयता—In somewhat of a helpless manner the king is recounting to the ascetics the difficulties in his way. He has thought over the matter, but he remembers not having married Sakuntalā. If still he were to accept her, he would have to acknowledge himself to be merely a nominal husband (क्षेत्रिन्) with reference to her, who showed clear signs of pregnancy for he was conscious of having had nothing to do with her. But this appeared to him to be highly objectionable. How then was he to accept her (प्रतिपन्स्ये) 'The king's position is really pitiable. His विकनव्यतामृद्व is visible in the long drawn explanation he offers. But Sagarava cannot realise his position and at once proceeds to taunt him the more. v. 19 7—Abhirāma explains सस्वप्यणम् as 'कपोत्पाण्डिमस्तनचूबुकनीलिमादि'. This is an example of how ancient commentators sometimes offer explanations without any sense of propriety. How could the king have observed the second lakeṛmī that Abhirāma mentions? क्षेत्रिन् is the man who is the legal owner of the field (also wife 'क्षेत्रे वरीरे वेदादे सिद्धम्यानकप्ययो' मेदिनी), but has nothing to do with the sowing of seed therein. क्षेत्रिन् is a nominal husband. The reading क्षेत्रियम् means an adulterer, one who deserves to be punished in the matter of another's wife, and is formed according to 'क्षेत्रियन् परक्षेत्रे चिकित्स्य' पा १२ १२ v. 19, 10—दूराधिरोहिणी high soaring मा तवन् (प्रतिपद्यस्व एनाम्) indeed, do not (accept her)! This is highly ironical and strongly condemns the king's अनन्य acceptance! The irony continues in the following stanza (R)

Stanza 20: *Contra* — कृताभिर्मर्षा सुतामनुमन्यमानः मुनि त्वद्विमान्योऽनामः येन मुष्टं स्वम् अर्थं प्रतिग्राहयता दम्युरिव (त्व) पात्रीकृतोऽग्निः (उपजातिः)

Śrugarava's righteous anger reaches its climax in this stanza. Indeed, O King, Kāśyapa rightly deserves to be disrespected by you. You went to his hermitage and outraged (अभिर्मर्षा) his daughter. Instead of getting enraged at this the simple sage approved of your action and himself offered his daughter to you. He deserves contempt and you serve him right by refusing to accept her! The irony in the stanza is further enhanced by comparing the King with a robber (दम्युः), Sakuntalā with stolen property and Kāśyapa with its owner, who foolishly makes a gift of it to the thief कृताभिर्मर्षा सुताम् = सुताया कृतम् अभिर्मर्षाम् नाम (rightly) implies approval (जम्बुपत्रम्), of course in an ironical sense. मुष्ट is a grammatical blunder. The correct form is मुपित दम्यु (from दम्-दस्यति to lay waste. Vide निरुक्त 7 23) is a Vedic word and was, like दास, applied to the aboriginal un-Aryan inhabitants of the country, who obstructed the Aryans' religious rites, stole their property and harassed them in various ways. पात्रीकृत is a proper द्वि form. Though the King was not a proper object to bestow anything upon, the sage in his fond kindness made him so.

v. 20. 1—Śāradyata is a man of cool head and unsentimental temperament. He never loses his temper. Śrugarava on the other hand, is a vigorous fellow. He cannot brook up with what he thinks to be an insult to his preceptor. वि-रम् is usually Atmanepadin, but when it is preceded by the prepositions, वि, आ or परि, it takes the Parasmaipada according to 'व्याहयहिभ्या रम्.' वा. 7 3 83 v. 20. 2—प्रत्ययकारक प्रतिवचन प्रत्ययप्रतिवचनम् a reply that would create conviction in the King about your marriage with him v. 20 7, 8—इदम् and तादृशे, though so innocent looking, contain in them a world of meaning. While the former suggests the enormity of change, the latter refers to the intensity of the previous affection. आत्मा एतत् my own self has now to be lamented—this is settled here. The sentiment is quite worthy of a patient Hindu wife. Though Sakuntalā knows it is no fault of hers and has every right to presume the King is treacherous, she is far from blaming him. She says her own self deserves to be lamented. Note that in the seventh Act too (vi 24. 4, 5.)

Sakuntala attributes the king's failure to recognise her to her own misdeed in a former existence. Compare also Sitī's utterance in R 14 62. The reading साधनीय (to be cleared or purified) means that Sakuntala is making that effort (here व्यवसितम्—व्यवसाय) to remind the king of their former love in order to get her character cleared. This reveals a cold calculating woman who is actuated with the desire of getting the blot on her character removed. Sakuntala could not have developed this mood under the terrible shock she had received. The reading मोक्षनीय is therefore not good. V 20 9—आर्यपुत्र Sakuntalā's reason for not addressing Duryantī as Āryaputra is not correct. She knew he had married her. She therefore had every right to call him Āryaputra. But Sakuntalā is much too mild thus to force herself on him. V 20 10 पौरव is meant to remind the king of his high pedigree युक्त नाम etc. This is an appeal to the king's sense of honour. It also contains a severe condemnation. The king is a deceiver (प्रताय) Sakuntalā is naturally open-minded (उत्तानहृदय) He made a contract with her in a holy place (आश्रमपदे) and now he is breaking it. His crime is heinous, indeed!

Stanza 21 Construe—कूलकपा मिन्धु इव प्रमत्तम् अम्भ नटार च, व्यपदेशम् आविलक्षितुम् इमं जा च पातयितुं किमीहिम् । (आर्षा)

The following are compared गकुन्तला-कूलकपा मिन्धु, व्यपदेश-प्रसन्नमम्भ, इमं जन (दुष्यन्तम्)-नटारम्. The river that dashes against its bank renders its limpid (प्रमत्त) water turbid (आविल) and fells down the tree on the bank. Similarly, Sakuntalā by her allegations was sulling her family (व्यपदेश व्यपदिश्यते अनेन) and degrading Duryantī कूलकपा-The krt affix खच् (ख) is applied to कप् according to 'सर्वत्रोपाश्रयरीषेषु कप' पा 3 2 12 (सर्वत्रप हल । कूलकपा नदी । अम्भरेकपो वायु । करीषक्यं बान्या । सि वी)

v 21 4-उदार कप an excellent or capital idea or proposal compare with this expression 'प्रथम कप' which occurs in several plays of Bh sū, v 21. 9-अत्रावनार appears to be a small settlement on the Ganges, possessing a flight of stairs (अवतार-Marāthī घाट) the water in which was sacred to Śacī. We shall find later on that the fisherman, who found the fatal ring, lived in Sakrivatāra, v 21 11-इदं तत्-Women (स्त्रीणाममुह स्त्रीणम्) are said to be ready-witted (मात्काङ्क्षी तु प्रतिभा प्रत्युत्पन्नमति स्मृता सुचार) Gautamī's defence furnishes an illustration of the saying. The

king is laughing at Gautamī (Compare 'Women's wit never
 as yet failed at a pinch' Taylor—*The Confession of a Thug*
 v 21 14—श्रोतव्यम् etc.—This is a very severe taunt 'You first
 wanted to give me visual proof. Now you have come down
 to a proof which is to be heard' Presently perhaps you will
 say there is no proof at all. For your whole story is false (R)
 The reading वेतनवत्तामण्डपे for ननमादिद्वामण्डपे is better.
 The Vetasā bower was the scene of their meeting in Act III and
 consequently must have had a great attraction for them. It
 was probably the witness of many विविधविनम्रभादिमयप्रसन्नस्य (U n)
 between Dasyanta and Śakuntalā and its very mention
 Śakuntalā expected would send a thrill of delight in Dasyanta
 v 21. 18—गृणुमन्तावन्—This shows the King's utter indifference
 to the poor girl's story. He is convinced the whole thing is got
 up and offers one more taunt to Śakuntalā (R). The wonder
 is how Śakuntalā could proceed with her story in spite of these
 unkind cuts from Dasyanta. The answer probably lies in the
 fact that matters had then advanced to such a stage that to
 take back or remain silent meant confession of guilt. Śakuntalā
 therefore wanted somehow to go to the end of what she had
 begun. She is inspired with the courage of desperation v 21
 21—उपच्छन्दितं coaxed v 21 26—तु तं प्रणव्यं be made love to it
 she accepted it पहनिवोरम्य you said in joke. The termination
 त is added कर्त्ति, because त्वम् is अन्तः सन्धानं गतं (relation) वेपाते
 Both Śakuntalā and the deer were carried to the forest and
 both of them were thus foresters (आरण्यकी) 'नरुः सन्धुवलिजयो ।
 गन्धकामोदगर्वो' हैन Dasyanta probably was often taunting
 Śakuntalā, in a loving manner with being a forester. The
 joke thus was expected to call up many pleasant remembrances.
 That was probably why Śakuntalā chose the incident v 21
 25—आत्म निर्बन्दिनीनाम of women who (set to) accomplish their
 own purposes. Williams reads 'निबन्दिनीनाम्' which means 'who
 turn (the voluptuaries) from their own duty' अनुत्तं मधुनि' with
 honeyed words full of falsehood दिपयिष्य voluptuaries. The
 suggestion is as he is not such a one the ladies have no chance
 of succeeding against him v 21 32—कैतवम् deceit किन्तव्यं इमं
 कैतवम् 'कैतव्यं द्यूतदम्भयो' हैम

Stanza 22 Construc —स्त्रीयाम् अतिधिनवद्वयम् अनानुषीप् (अपि

-याव) मरुद्वयं वा प्रविवाश्वय (तासु) विभृत् । परभृता स्वम् अपय
 ज्ञानम अत्रिभगमदान प्राक् अयं द्विजै पापयन्ति स्वम् । (वसन्ततिथ्या)

अमानुषीषु among females other than human, i.e. among birds
 viz. the cuckoos that women possess untaught cleverness
 is of course true as far as the human species is concerned. But
 women's untaught cleverness is not confined to human beings.
 It is found even among lower animals. This is what the
 poet अमानुषीषु says. It is said the cuckoo lays its
 eggs in the nest of the gullible crow which thinking the eggs
 to be its own and hatches them and nourishes and brings up
 the young ones till they grow old enough to be able to fly up in
 the sky (अत्रिभगमदान) and abandon ungratefully the nest of
 their nourishers. Hence the crow is called परभृत् (परम्भृत् न
 परभृता f) अयमुत् परभृष्टः and the crow परभृत् (परान् विभति cr
 भृति). Vide in this connection Mallinathacharya (2 प्रविवाश्व
 वयं possessed of intellect as opposed to अमानुषीषु अयं द्विजै
 refers to the crows. Birds are called द्विज because they are first
 born as eggs and then as young ones. The three higher castes
 are also called द्विज because their second birth takes place at
 the time of their upnayan ceremony. Vide यानत्रयस्मृति I 30
 मरुद्वयं indeed verily. The king wants to prove untaught cleverness
 is found even amongst animals females. So he uses मरुद्वयं to show
 that the common belief about female cuckoos is true. He at
 least believes it to be so. For similar idea note वयस्य निसर्ग-
 निपुण स्त्रियः । M III and मच्छक्तिः II 29. In this stanza we have a
 covert reference to the story of Sakuntal's birth and perhaps
 even to her unchastity. Menaka her mother was an amnusa
 or a celestial woman and she further may be looked upon as
 parabhṛta in the sense that she, being a courtesan of heaven
 naturally looked to others for maintenance as courtesans do.
 Before she flew to heaven she entrusted the care of her daughter
 to a dvija or Brahmana viz. Kama who was other (अयं) than
 the real dvija viz. Vya mitra the father of the child. Further
 Menaka, who was a parabhṛta herself seemed naturally to have
 made her daughter also a parabhṛta (R) with the result that she
 was then trying to father her child on the king. It must be
 remembered that Duryodha could not have meant this reference
 for he had forgotten everything about Sakuntal owing to the
 curse. He unconsciously uses words in such a way that the re-

ferret is brought home to Sākuntalā who, naturally takes it as a fresh proof of the king's devilish character. For a time she is off her feet and her wrath is roused. The result is seen in 'अनार्य' etc. It is interesting to note that in the original *Mahābhārata* Duryanta in charging Sākuntalā makes reference to her low birth and in doing so compares her to a cuckoo. Note: 'जातिश्चापि निवृष्टा नैकुरीतेति द्विजल्पने । जनयित्वा स्वमुत्सृष्टा कोकिलेव परै-
भृता ॥' आदिपर्व 94. Also see 'न यममभिजानामि त्वयि मत्तज्जाजितम् ।
असम्भवत्तना नाथ कस्मै श्रद्धाम्यते वच ॥ 96 मेनका विस्वक्रांशा दन्वकी जननी
त्व । यथासि शिववस्त्रस्य निर्भास्यमिव कोज्जिता ॥ 97 स चापि विरतुश्लेष
शत्रुश्लोनि विता त्व । विश्वामित्रा दाह्यणत्वस्त्रस्य काम्यमगत ॥ 98 मेनका-
म्यत्सा श्रेष्ठा महर्षिणा पिता न ते । तयोस्तस्य कन्या त्व पुंश्चलीव प्रभाषत ॥ 99
अब्रह्मदेवमिदं वास्य कथयन्ती । वदज्जमे । विशेषतो मन्मकागे वृष्टतापमि गम्य-
नाम् ॥ 100' पद्मपुराण चर्चनशब्द अध्याय 3

v. 22 3-अनार्य (ignoble man) was the subtlest abuse that the innocent forest-bird girl could think of अनुमानम् measure or standard. The king was really a wicked man but had put on a cloak (कञ्चुक) of virtue. He, therefore, resembled a dangerous well the opening of which is covered with grass and which consequently looks like ordinary ground. Misled by the terror of an unsuspecting traveller went near the place he was sure to come to grief. v. 22 4-अगुरुनिर्णयं प्रविपत्स्यने will undertake to imitate you. This means nobody would like to degrade himself so low as to act in the way the king had done. v. 22 5-सदिग्धबुद्धिम् of doubtful mind. Up to now Duryanta believed the girl was telling a blunt falsehood. But when her righteous indignation was roused at the malicious reference which she thought he had made to her birth and was visible on her face and in her words the king began to waver in his belief. For, he thought it was not humanly possible to feign such anger अर्जुनस्य genuine free from fraud.

Stanza 23 *Constant* —रहू दत्त प्रथमपतिपथमगि विस्मरणद्वारा-
चित्तवृत्ती मयि पथ जनिशोहितशब्दा (अनार्य) वृष्टिनी शब्दो भेदात् स्मरस्य
गणाने अतिरिक्ता भवतिव । (अनार्यात्किका)

रहू दत्त प्रथमम् love developed in secret विस्मरण-वृत्ती whose mental attitude is (according to her) heedful owing to forgetfulness. By this adjective the king is denouncing himself as he must have appeared to Sākuntalā, Rāghava explains this in a

different way विगत स्मरण यस्य नत्, जन एव दारण यन्वित्त तेन वृत्ति वनन (present conduct) यस्य मयि एव—The force of एव is If I myself, who was a party to the love, did not acknowledge it, who else would believe her? This exasperated her अतिलोहिनाशया—Red eyes, especially at the corners, are a sign of feminine beauty. But on the present occasion anger had made Sakuntalā's eyes excessively red. On account of their beauty and their intoxicating influence on lovers, women's curved (कुट्टित) eyebrows are often compared to Cupid's (स्मर) bow. Compare the following wherein the two eyebrows of Damayanti are identified with the two bows of Rati and Madani and her two nostrils with quivers (नलिका) 'धनुषी रतिपञ्चबाणयोर्मदिन मिन्द्रययाव तदुम्ब्वी । नन्दिके न तदुच्चनामिके त्वयि नालकिविमुबिन्कामया ।' V 25 Sakuntalā's eyebrows were knitted in anger. She thus appeared to the king to snap asunder Love's bow at him. Note the significance of the poetical fancy. Dussanta was trying to evade a contract of love made in secret. Smara naturally grew enraged and punished him with a dreadful arrow (Sakuntalā's angry glance), in sending which he drew his bow so violently that it actually gave away. It is just possible that Sakuntalā's angry glance must have created in the king's mind some mysterious feeling of affection for her and that probably had some share in evoking from him this particular utprekṣā. This need not in any way be considered to be detrimental to his moral character. For after all she was his wife and such mysterious love only shows the course of human nature. Compare Nisadhivācanta canto 7 where Nala presents himself to Damayanti as the gods' messenger and she is mysteriously attracted to him, though she knows him to be a perfect stranger as has she has not seen him before.

v 23 1-मत्रे is a taunt to Sakuntalā. It amounts to saying 'O bad woman! उदम् = hypocrisy, is referred to by you in व इदानीं यस्म्यने' v 23 3-सुष्ठु तावन् well indeed! The irony is turned by her on herself. v 23 5-रोदिनि—Tears form in the case of women the last and the most powerful way of making an appeal, the force of which it is very difficult to resist. But they had no effect on Dussanta because he was विस्मरण वृत्ति v 23 6 अत्रनिहतम् unchecked. A wish-act always requires to be checked. If it is allowed to go unchecked it causes grief.

Stanza 24 Construe—जन मगत (= मगम) विज्ञेयान् रह

(विहित कृत वा नगत), परीक्ष्य कर्तव्यम् । अज्ञानहृदयेषु सर्वाह्वमेव वैरीभवति (अनुष्टुभ्)

This is an excellent piece of advice for prospective lovers to follow. Matrimonial alliance should always follow a careful examination of the other party. Especially when such alliance is secretly entered into this examination becomes all the more necessary. Otherwise, friendship turns into enmity in the case of persons whose heart is not previously known. वैरीभवति is an example of the base use of चिच्च.

v 24 1—अत्रचर्त्ता is again superstitious सत्यता दापा येषु नादुरी अक्षर with words which have censure involved in them. नयन is superfluous. Rāghava explains the compound as 'स सम्भक्तं न तु ईयत् । युक्तं नपूवकं न तु स्पृष्टं दोषं यदुत्तानि अक्षराणि येषु वचनेषु तैर्वचैरिति विशेष्यमुद्देश्यम्' which comes to mean 'with words every single of which is replete with censure.' v 24 2—सामूयम् with सेना श्रुतं चरम्—This is a somewhat difficult sentence. भवद्भिर्भ is an address to all people assembled. Śiragirava has now no hope of getting justice from the king. He wants to appeal to all those who had witnessed that scene and lower the king in their estimation by pointing out to them how base he is even by his education. अवरोक्ष्य can be explained in more ways than one. (1) अवरो च तद् उत्तरम् a base reply (Rāghava) 'अवरो दन्तवचनेऽनुर्ध्वं हीनेऽवरोऽन्यवत्' विश्व. This would not do as no reply had been given by the king. He merely asked how Śiragirava implicitly behaved Sakuntalā and charged him with wickedness. (2) अवरो च तद् उत्तरम् च (कम-दान्य) the lower which is i.e. has become higher the ascendancy of the low, that which ought to be low or is really low is now set up as high. The expression stands for the confusion of principles or the inversion of the proper order of things and has reference to the irony in the following stanza. Śiragirava means the king really deserves to be disbelieved, but he now pretends to be truthful. Oh! how topsy-turvy things have become! The expression occurs in Ms 7 21 and 8 53 in somewhat a similar sense. Also compare 'अदमो नितो धर्मं प्रवृत्त-मवरोक्षरम् । नमिच्छामि वृत्तामि बुद्धिना वृत्तपथेण ॥ महाभारत जादिवर्षे 77 49 (3) अवरो च उत्तरं च = अवरोक्षरे or अवरोक्षरम्, the latter which is a महाहास्यदृष्ट, being obtained according to 'दिभाषा-वृत्तमय . पूर्वापरारवरोत्तरागाम्' पा 2 4 52. This is explained in two ways. (1) You have heard the low (king)

and the high (Sakuntalā) i. e. you have heard the unreliable words of the king and the reliable words of Sakuntalā. (ii) You have heard the low (Sakuntalā) and the high (the king) the special significance of this assertion being that what is low at present is really very high and what is high really very low. Śūringarava wants the people to note how the undeserving (king) sometimes appears deserving and the deserving (Sakuntalā) undeserving in this world (R). In both cases अवरोत्तर signifies something preposterous. So far भवदिभ has been taken as embodying an appeal to the by-standers भवदिभ may also be looked upon as referring to Dusyanta himself. This will yield two more explanations. (4) वृत्तम् = जनीतम्. You have been taught in a contrary way in an upside-down manner. Consequently you look upon good as bad and vice versa. In your case the definition of मन्त्रप्रमाण is not the usual आप्तवाक्यत्वम् but अनाप्तवाक्यत्वम्. (5) You have heard me in a topsy-turvy manner. What I meant in 'जन परीक्ष्य etc.' was not to find fault with you but merely to chide Sakuntalā. That forest-gul deserves to be disbelieved! You are an honourable man! Your statements cannot be questioned! All this of course is highly ironical.

Stanza 25 Construc —य जाजन्मन शाठ्यमशिक्षित तस्य जनस्य वचनम् अप्रमाणम् । यं परानिमथान विज्ञेति प्रयोजनं ते आप्तवाच मनु वि १ । (उपजाति)

The first half applies to Sakuntalā, the second to the king. The stanza is ironical as noted before. शाठ्यम् (शाठ्य वचनं) roguery, decept, जनशिक्षित—शिक्ष् शिक्षते means to study, to learn शाठ्य शिक्षित अनीत (one who has studied decept) like यामगत, शाठ्यम् अशिक्षित शाठ्येन शिक्षित परानिमथानम् (परिष्याम् जननिधान वञ्चन प्रसारण वा) the deceiving of others. For an interesting account of princely education in ancient days vide दशरुमारचरित p. 31 (our edition) कादम्बरी p. 75 and रघु 3 28-30. आप्तवाक् यथा ते of accepted speech, whose words are convincing or reliable, of authoritative speech 'आप्त प्रत्ययिनस्त्रिषु' जमर आप्तस्य (यद्यार्थवत्तु) वाक् इव वाक् यथा would also do. But it gives the -desired sense indirectly. विल shows अन्वि or dislike or dissatisfaction. Oh! how I dislike such people are आप्तवाच!

v. 25 1-सत्यवादि is a taunt कि लभ्यते—This question proceeds on the maxim 'प्रयोजनमनुद्दिश्य न मन्दोक्तिं प्रवर्तते।' v. 25 3-

विनिपात downfall damnation Śrīgarava is much too exasperated to argue quietly with the king. How is this noisy combat between the two to end? Both had justice on their side. The poet has not brought the practical matter of fact Śradvata for nothing. He now intervenes. Note that लभ्यते is somewhat paronomastic. The king asks 'What do I gain or am thereby?' Śrīgarava replies 'There is no question of gaining. Your due is hell and you are bound to go to perdition.' v. 25. 5—The reading -स्योत्तरेण means concisely after another. If Śrīgarava replied, the king would reply again and there would be no end to these replies.

Stanza 26 Continuation — तद्गणा भवनं पत्नी । गता यत्र वाचुष्टान् वा ।
 हि दारम् प्रभुता सर्वतोमुषी उपपन्ना । (अनुष्टुप्)

पत्नी is decidedly better than कान्ता which is quite unsuitable, especially in Śradvata's mouth. He means, 'We know she is your duly wedded wife and as such you have all-extending (सर्वतोमुषी) authority over her. You may do with her exactly as you please, कान्ता would convey almost to the king. She once was your beloved, you now are abandoning her. How incongruous is your action!' But we must remember Śradvata is incapable of such inhumanity. He enters not into question of her कान्तात्वम् or otherwise. He says what he knows to be quite certain. Besides पत्नी is in consonance with दारिणम् the second line. The word दारा is always used in the plural. Note its interesting derivation दारयति भेदयति गतम्.

v 26 6-कृष्ण यना तथा परिदेविनी weeping or lamenting piteously.
 v 26 7-प्रत्यादिअपश्ये cruel in repudiation. v 26 8-पुंसोपाये one who nudes her shore always in the front rank, efficacious, fault-finding, wanton wicked. This is a severe condemnation of Sakuntalā and it is no wonder if the audience is at that stage moved to tears to see Sakuntalā trembling in fear. Śrīgarava probably means 'You O Śakuntalā look to the king's doom in repudiating me. But you don't realise that you are also doing wrong in following us. As a married woman you can have no independence in your husband's house and if you were to act independently, I could not but call you wanton. Women's lawlessness of independence is a canon theme in Sanskrit literature. Note 'यान्ते पितुर्जने निन्दे पाणिनाहस्य दौघने

पुत्राणां भतरि प्रेते न भजन् म्यां स्वतन्त्रताम् ॥ Ms. 5 158, 'also 9 3,
बाणकल्प 1 85 द्रुपदीतिमार. 29, 120

Stanza 27 Construc — यदि क्षितिषो यथा घटनि तथा त्वमसि, (तर्हि) उल्लुब्धया राज्या पितु किम् । अतः (यदि) आत्मना वनं गृह्णीष्ये, (तर्हि) पति-
चुत्ते दाम्पत्यमपि तव क्षमम् । (द्रुपदिविभक्ति)

Note the appropriate use of क्षितिष and पति in the stanza. The first half assumes what the King says is true. In that case Sakuntalī will be उत्कृष्टा (उत्क्रान्त कुल यदा or उत्क्रान्ता कुलम् who has transgressed the limits of noble birth) Her father will have nothing to do with her then and Duryanta is in no way related to her. He is merely the King. But if what Sakuntalī says is true, as Śringarava assumes in the second half, Duryanta's house becomes her पतिभूम् which she must never quit, even though she be reduced to slavery there. In either case it is futile for Sakuntalī to attempt to follow the ascetics. The fourth line expresses the typical Hindu view of the complete dependence of the wife on her husband व्रतम्—पतिव्रतम् vow of chastity.

v. 27 2—तपस्विन् is again taunting. A तपस्वी should never try to deceive (विप्राभ्रमे) The king means 'Don't hold out hopes to Sakuntalī that if she persisted in staying in my palace, I would accept her. That would only be deceiving her. For I have perfect control over my senses (वरिन्)'

Stanza 23 Construc — गताद्गन्तुमुदत्तयेष बोधयति, मन्विता पश्यति जानिष्व । हि वशिष्ठ वनि पपग्निहर्मरेपराद्गन्तुनी (जग्नि) । (आर्या)

गताद्गन्तुम् — The spot on the moon is often considered to resemble a hare. For some other fancies with reference to the same spot vide 'जग्न्तु वेपि जग्निहर्षे जग्निघ्न पश्य परे मेनिरे सारद्वं वनिचिच्च न जग्निरे भच्छायमेव च' इन्द्रो यद्गन्तुनी गताद्गन्तुनी पश्यति पश्यति पश्यति' quoted in कुबलयानम् as an example of अपह्निनि. For the expression in the latter half compare 'वा त्वं शुभे कस्य परिग्रहो वा किं वा मदम्यागमकारणं ते । ज्ञापय मया वदिता रघूणा मन परस्त्रीविभुलप्रवृत्ति ॥'

v. 26 2—भवन्मेव—Williams understands this to be an appeal to the Purohita, made more or less helplessly by the King in the dilemma in which he is placed by Śringarava's question in यदा तु etc. We think this is incorrect. For an appeal to the Purohita

means two things the King's acknowledgement of defeat from Śringarava and his own inability to decide which of the two alternatives is less sinful. Both these are out of question. Dusyanti knows he has justice on his side. He will therefore be far from acknowledging defeat. Any one cannot imagine him to be so foolish as to be unable to see which of the two alternatives involves less sin. For the matter is simple enough. Besides the force of एत is completely lost if we take this to be an address to the Purohita. The absence of such a stage-direction is पुरोहितं प्रति also shows that Wilkins is wrong for when the conversation is going on between two persons and one of them wants to address a third man such a stage-direction is absolutely necessary. We therefore think that the king's speech is meant for Śringarava and we explain it as follows. Śringarava wanted to point out that Dusyanti's pretence to अशर्मनीत्वं was unfounded and that his conduct proceeded from mere wantonness. How could he be said to be अशर्मनीक, if he had forgotten what had passed before owing to his devotion to something else (अव्यग्र)? The king calmly said Śringarava himself (अव्यग्रमथ) would have to admit that under the present circumstances what he was doing was right and that he really was actuated in his conduct by अशर्मनीत्वं. For out of the two alternatives proposed only Śringarava himself could not say that the second was preferable. The king's victory was complete. Śringarava was silenced. Matters seemed to have reached a dead-lock. The Purohita then long scratched his head (विचार्य) found out a solution and intervened. विचार्य otherwise has again no proper use. If the appeal was to the Purohita what necessity was there for deliberation? He simply would have said that the king was right in being दारुणानी under the circumstances. But this is not so. When the Purohita saw that the heated conversation between the king and Śringarava had reached a deadlock, he wanted to find out a solution. विचार, there on, was necessary. त्वम् in अशर्मन्मत्त thus means 'you yourself, who etc so excellently showing my अशर्मनीत्वं अत्र सुशर्मन्मत्तम् the superiority and inferiority (of courses of conduct) in this case. सुशर्मन्मत्तम् is an irregular abstract noun from शर्मन्म्. The regular one would be शर्मन्मत्तम्. But सुशर्मन्मत्तम् has been used broadly by both ancient and classical authors such as द्रामिद वार्थानि मनु, शर्मन्मत्तम् etc.

and above all by पनञ्जलि himself in his महाभाष्य and hence no grammarian later find fault with it. One way of accounting for it is to take गुरु = गौरवम् according to भावप्रधाना निष्पत्ति and then गुरु च लाघवे च गुरुलाघवे च गुरुलाघवम् (11)

Stanza 9 Construe — अहं मूढं स्याम तथा वा विपय्या वदते इति मया (अत्र) वारयामी भवामि आहा परमेश्वरीत्यनपासुः (भवामि)। (अनुष्टुभ)

The first part represents Sarvagraya's suggestion that the old form of the expression पाम् = It full of dust hence etc. is deleted.

v. 9. 1. अहं यदि तावत् supply ईदृशा भवत प्रदन v. 2. 4. आदिपूर्व previously foretold by a of prediction. The old अदि has the sense of prediction v. 9. 1. — विषयम् in case the reverse is the case. The second part of the stanza is not चतुर्विंशत्तपोपन्न उपनियमया already been settled through earlier. We have particularly to direct the attention of the student to this speech of the Parvati for it exemplifies one of the most important features of Kalidasa's dramatic genius. The poet was master of a variety of styles and his great skill lay in adapting a particular style to a particular speaker. His women for example never utter long orations or speak in measured language of the type which is so noticeable in Bhavabhūti. In the present passage the expressions अहं मूढं तावत् कुत च मुच्यते इति वत् स च मुनिरीन्द्र इति विषयम् तु are so characteristic that they at once reveal the speaker to be a learned Updhyaya a paragon of the old type well versed in astronomy and discussions on abstract subjects of philosophy and the like the terminology of which is naturally reflected even in his ordinary speech v. 9. 10. इति म विदग्धं give me an opportunity let me be engulfed in your interior as the world of mortals is too much for me निनाता मह तपस्विभिस्त्व—This shows that Sakuntala was accompanied by more ascetics than two. As noted before मुच्यते (v. 9. 3) dictates the true thing. If only the other ascetics never open their mouths they probably were required to make up the party. Also compare वदते गार्हपत्यमिथा (iv. 8. 2) आदिपुत्रा गार्हपत्यमिथा and इतिनापुरगामिणः इव (iv. 4. 15. 1) v. 9. 11. राजा वितपति—This is an almost impossible kind of stage direction. How is the man playing the part of Duryanta to show to the audience that he is thinking of a matter connected with Sakuntala herself.

Stanza 30 Construe—सा वाता स्वानि भाग्यानि निन्दन्ती वाहृक्षेप
कन्दिवु प्रवृत्ता च, स्वोदस्थानमेक ज्वानि आराद् एनाम् उद्विष्य अणमन्तीर्ष
जगाम च । (शाकिनी ।)

Note that even in her hour of utmost distress and desolation Sakuntalā has no word of blame for the king. She is upbraiding (निन्दन्ती) her own fortunes. The plural probably refers to the various vicissitudes in her life or has no particular significance. Compare Mk. ११. २ वाहृक्षेपम् = वाहू उद्विष्य having thrown up her arms. This is ळणम् form, obtained according to 'स्नाहुरेजम्भे' पा. ३. ५१ (द्वितीयायामित्येव) अहमे स्नाहुरेज्जितीयात्ते धानार्णभृत् । अदिक्षेप वदयति । अह विभ्रंयम् । अहमे किम् । अह उद्विष्य । गेन विना न जीयेत नद् अहम् । नि जी) which means that the ground in अम् is used with a word in the accusative signifying 'a limb of one's own body' when that limb is such as to make life possible even without it. Note that Apte in his Guide §170 explains अहमे in a different manner स्वोदस्थानम्—Dissect this । स्त्री इय, स्त्रीउदस्थानम् इय इत्यर्थं मस्थान रूप (form) इत्य । ज्यवा स्त्रिय मस्थान स्त्रीमस्थान तद्वि मस्थान इत्य । The latter dissolution will bring the form within the province of the V. १. ३. ५१ 'मणम्युपमाना' explained before—यानि—'This was Menak' the mother of Sakuntalā who was then keeping watch at the Apasara-tirtha and who on seeing Sakuntalā's plight lifted her up from the (आरात् which 'means both near and at a distance 'आराद् दूरसमीपयो अमर) and flew towards the Tirtha. The two चs show simultaneity of the two actions. No sooner did she begin to cry than did the lustre appear and carry her away. For similar use of चs vide R. ३. 40, 10 6, M. 1. 39. The first च in उद्विष्य च प्रवृत्ता showed to the king that something else had happened and he asked 'And what (किं च) ?'

१ ३० २ ३-किं उद्विष्यने—It is no use conjecturing who must have taken her away, for we have already discarded her and consequently have no interest in knowing her whereabouts. The king shows his indifference towards Sakuntalā by referring to her as सोऽर्थे । But it should be noted that his indifference is merely a cloak. He is very much interested in Sakuntalā's fate and that interest he exhibits by pretending indifference. His words are not of course to be taken literally. On the contrary they suggest that he would very much like to conjecture

Stanza 31 Construe —प्रत्यादिष्टा मुनस्तनया परिग्रह न स्मरामि
(इति) कामम् । उलबन् दूयमान हृदय तु (मा) प्रत्याययति इव । (आर्या)

The stanza contains what is called the proof of instinct or intuition. The King remembered not the sage's daughter to be his wife ('पत्नीपरिजनादानमूत्राणा परिग्रहा' अमर) Yet his aching heart seemed to convince him of the fact तनया परिग्रह न स्मरामि is rather an unusual expression. प्रत्याययति is the causal of ट् with प्रति to recognise. जह मुनिनया प्रत्येमि primitive हृदय मा मुनिनया प्रत्याययति causal v. 31 1—निष्क्रान्ता सर्व—There are only two characters on the stage. The stage-direction must be considered to be more formal than literal.

What is the dramatic importance of Hamsapadikā's song at the beginning of this Act? We believe the poet has achieved three distinct purposes by its introduction. When we come to the end of Act IV after witnessing the most loving parting scene between the father and daughter, we begin to get anxious as to how the fondly loved daughter would be received by the king. Even like young Anasūyā we do not realise the full significance of the irritable sage's curse and we hope that everything would be all right with the ring in Sakuntalā's possession. But before we advance much in Act V our hopes are rudely shattered. The song is sung. We recognise in it clear references to Sakuntalā's history. Cūṭamañjarī is the delicate forest bird Sakuntalā, full of youthful charm and beauty. Madhukara is the king whose main object is to amass honey i. e. to enjoy life to the fullest extent, which necessarily involved migrations from one flower to another. Kamalavāsati is the king's residence in his harem where according to his own confessions in the earlier Acts we know, he cannot expect to find the same pleasure which he enjoys in the company of the heavenly nymph's daughter.

But has he really forgotten her? Duryanta takes the song to be a clever rebuke from Hamsapadikā for his having transferred his affection from her to Vasumatī. Such rebukes are probably a matter of every day experience to him. But we are pained to see that no recollection of Sakuntalā is called up in the king's mind by the song. After the Vidūśaka has gone, he becomes mysteriously uneasy and does not understand the cause of his uneasiness. His words 'उट्टन्नविरहादने' blow to the wind the

daughter. It is true the poet had made arrangements for avoiding such a contingency to a certain extent by making the king tell his boon companion for a special purpose of his own that it was all a joke. Yet the Vidūṣakā if he had witnessed all that transpired in Act V could not have resisted the temptation of contradicting the king by at least recounting all that he knew of the affair. This would have been a most undesirable situation both for the dramatist to handle and for the king to be in for it would seriously have affected the justice of the king's stand and to avoid it Hamsapadikā's song is so cleverly introduced. The king appreciates the ingenious rebuke in the song and wants to convey his appreciation to the singer by sending her his compliments through the Vidūṣakā. The poor Brāhmin in vain pleads that once in Hamsapadikā's hands, he has no chance of escape for at least a considerable period of time but the king listens to him not. This means the poet has not only sent away the Vidūṣakā, but made arrangement to keep him away for a long time with no possibility of his returning in the midst of the king's conference with the hermits.

The importance of Hamsapadikā's song lies in a third direction also. It shows us the usual nature of the king's love. It is his habit even like a bee, to taste one flower of a loving woman after another and to neglect it afterwards. Though the faint sub-conscious recollection of incidents in the hermitage make him unaccountably uneasy, he does not seem to feel anything for Hamsapadikā. That kind of thing is an every day affair to him. Perhaps there were many Hamsapadikās in the royal harem.

Towards the end of the fourth Act we see Śāntalī starting for the king's capital full of eagerness, enthusiasm and hopes. She brings with her the good wishes of the venerable sage. At the beginning of the fifth Act when we listen to Hamsapadikā's song we receive a rude shock. We begin to tremble for the fate of Śāntalī as we learn the true nature of Durvāsas's affection. Anasāyā's fears appear to be justified and she is proved to be cleverer than we had previously thought. When the king actually rejects Śāntalī, we no doubt satisfy ourselves by saying that it is the curse of Durvāsas that is working mischief. But our satisfaction is not quite unalloyed for the discarded

queen's song has shown us, that the result brought about by the sage's imprecation is not quite extraordinary, but has its basis in the king's temperament and would possibly have happened even in the absence of the curse.

The fifth Act is by some considered to be the best. It depicts the conflict between two souls, between two opposing truths. Both Dusyanta and Śākuntalā had justice on their side. Victory on one side or the other was impossible as we have noted before. This makes the Act extremely interesting from the higher philosophical point of view. While in the first and the third Acts the conflict of emotions in Śākuntalā's mind captures our attention, the fifth Act presents Dusyanta more prominently before us. The king is caught between opposing forces. First, his own conscious and sub-conscious mental conditions are in revolt against each other owing to the song of Hamsapadikā. Secondly, he is faced with a very trying temptation. A young girl of heavenly beauty comes from the hermitage of holy atmosphere and demands admission to the royal harem. She brings with her good wishes from the great sage Kāśyapa and her demerit is backed up by the Kulapati's pupil, almost as great in asceticism as the master sage himself ('गुरुनिष्पद्ये गुरुसमे'). A less cultured, less powerful and less thinking mind would at once have submitted to the temptation as the Pratihāri suspected. But Dusyanta remains firm. He would rather be the abandoner of his own legal wife than defile himself by association with an unknown woman. Such a resolve requires great mental firmness and it is to the eternal credit of Dusyanta he shows it. The higher powers wanted to test him and he passed the examination with very great distinction.

But what about Śākuntalā? Was she not vanquished in the conflict? Sorely disillusioned as regards the high-soaring hopes she had formed of her future life she was faced with the necessity of maintaining her character. She tried to convince the king of her virtue by one means after another but in vain. The possibility of her being a liar crossed the mind of even the great pupil Śrāgadhara who to her was as much an object of adoration as her father. The cup of her miseries was full when she was peremptorily ordered not to follow the ascetics on their way back to the penance-grove. Was she to pass her

lays in the house of the king's Purohita? That could be too-ignoring a treatment for virtue to receive in even this mortal world of unrecognised virtue and unrewarded good. Human efforts had come to a standstill. They were powerless to help her out of her difficulties. It was now high time for the higher gods to intervene and they did so. The supernatural element came in where the natural proved impotent to help virtue. Though we knew it not, Sakuntalā was transported into regions of higher bliss as though she was too good for this wicked world.

But were all the ills she suffered merited? Is virtue to undergo such hardships in this world? What is the poet's motive in making her go through these unmerited wrongs? Questions like these naturally rise before one at this stage. But we shall do better to reserve them till we go to the end of Act VII.

ACT VI

THE INTERLUDE

[A fisherman living in SIKRIVATRA one day caught a Rohita fish in his net. When he cut it to pieces, he found in its belly a shining jewelled ring. He brought it to the capital and was showing it to people for sale, when he was arrested by the King's constables. For it was a royal signet ring having Duryanta's name engraved on it. The sixth Act begins with the entrance of the Superintendent of the city police and two constables, who are leading this fisherman in custody. The policemen take him to be a thief and, by the usual process of beating, try to extort from him a confession of his crime. The accused boldly declares the truth. The Superintendent feels sure he is a fisherman, but does not fully believe his account of the acquisition of the ring. To err on the safe side he goes to the royal palace reports the whole case to the king and presents the ring to him.

The sight of the ring at once reminds Duryanta of Sakuntalā and all her previous history. For a moment his eyes become full of tears. He tells the Superintendent that the fisherman is right in his account and sends to him a suitable reward as the price of the ring. The constables look with an envious

eye at the fisherman thus rewarded and the latter understanding their look presents the Superintendent with half of what he has obtained. They then all become friends and go to a liquor-shop for enjoyment !

VI 0. 1—नागरिक = नगरे नियुक्त (रक्षाविधानार्थम्) or नगर रक्षति अमी, Superintendent of the city-police. This office was generally occupied by the king's brother-in-law (ज्याल) and the practice was so universal that even when the incumbent did not happen to be related to the king, he was called *Syāla*, as in the present case VI 0 3—कुम्भीरक a thief 'कुम्भीरको गण्डपदस्तम्भरश्च मल्लम्लव' नाममाला. The word is of uncertain derivation. We suggest कुम्भीर इत्यत्र कुम्भ पट्ट वनपूर्णं राति गृह्णाति चोग्यति अनी कुम्भीर । स एव कुम्भीरक. Another way is to derive it as कुम्भिन इस्तिनम् ईरयति इति कुम्भीर नक्र (a crocodile) कुम्भीर एव कुम्भीरक. From the thievish habits of the crocodile the word comes to mean a thief. Or we may derive it irregularly from कु + भिद् one who breaks the earth, i. e. the wall built of earth. VI 0 4—मणि नामधेयम्. This is rather a confusing expression (1) मणे वन्धन वन. The place where the jewel is set, the collet. मणिवन्धने उत्कीर्णं नामधेयं यस्मिन् having the name engraved on the collet. This means the ring was like our modern seal-rings. But this explanation would not do as we know from below that the ring possessed both a shining jewel and the king's name engraved. (2) मणीना वन्धनम् the setting of the jewels—वद्धा मणय । मणिवन्धनेन उत्कीर्णं etc. This means that jewels were set on the ring in such a way as to engrave the king's name therewith. This certainly would testify to excellent workmanship, but must be rejected as the *Syāla*'s speech below (VI 1 54) shows that the ring possessed only one jewel. Therefore explain the expression finally as (3) मणेवन्धन वन तन्मणिवन्धनम् । तादृश च उत्कीर्णनामधेयं च having a jewel set and the name engraved. But it is not clear whether the name was engraved on the jewel or near it. 'On the jewel' must be rejected on the ground of improbability and grammar. The compound as it stands would not yield that sense. In that case मण्युत्कीर्णनामधेयम् would have been used, so we must suppose the name was engraved somewhat near the jewel. The Bengali reading 'महामणिभानुमुत्कीर्णनामाक्षरम्' leaves no difficulty. VI 0 5—The reading मीनिनादितकेन with a suggestion of fear, i. e. $\frac{1}{2}$ acting fear. It is to be rejected.

in favour of नीति नाटयन्वा as in such stage directions the gerund is generally used and such instrumental is unusual vi 0. 6—
 नाटयिष्या—भाव means a wise man and मित्र is an honorific suffix
 भाव सताम्बनाशामिप्रादवष्टान्मज्जन्मम् । निव्याश्रीलापदायैषु बुधजन्तुविभूतिषु
 मदिना मायो भावति वनन्व्य ' ईदुग्वम् refers to theft, with
 which the guards are charging him vi 0 7—शोभन् worthy
 vi 0 7—कृत्वा = मन्त्रा, कृ being capable of possessing the meaning
 of any root प्रतिग्रह gift This is considered to be one of the
 special prerogatives of a Br̥hmana Vide Ms 1 88, 10, 75,
 Y 1 118 vi 0 11—पाटच्चर २ thief पाटयन् चरति moves about
 breaking walls This ordinarily would yield पाटयच्चर, but we
 get पाटच्चर according to 'पृथोदग्दीनि यथापदिष्टम्' पा 6 3 100
 vi 0 14—प्रतिवचान stop or interrupt vi 0 15—आवुत्, really
 means the husband of one's sister (भगिनीपति) But the word
 is used as a term of honour in addressing their superior by low
 peopl. vi 0 17—जाम् a net उद्गात् a hook vi 0 18—विशुद्ध holy
 इदानीम् in Led This is said ironically, as the Superintendent's
 laugh shows What he means is that the fisherman's profession
 is very unholy, inasmuch as it involves slaughter of life This
 shows influence of the Buddhist idea of ahimsā or non-slaughter,
 which had apparently spread even amongst the lower strata in
 society Note the humour of the Sūyā's remark Only a
 moment before he has ordered Sūyā to allow the man to con-
 tinue his story uninterrupted But now he is violating his own
 command Men in authority often do such things'

Stanza 1 **Cons ruz** —यद् विनिन्दितं कर्म महज्, तद् हिन विवर्जनीयं
 किञ्च । श्रोत्रिय अनुकम्पामुद्गरिषु गुणारणकर्मदाया (भर्तान्) । (वेत्तादीय)

The fisherman wants to defend his profession against the
 taunt of the Superintendent and in doing so enunciates one of
 the most important propositions of Hindu वर्णाश्रमधर्म viz
 duties, which have become obligatory on account of one's
 birth, must not be avoided however repugnant they may appear
 to others, and adduces the example of the Br̥hmanas
 महज् born with one, which is enjoined on account of one's
 birth किञ्च they say The dhivara does not pretend to be
 dogmatic He only relies on what learned people say श्रोत्रिय
 is a learned Br̥hmana, well versed in the Vedas Note 'जन्मना
 का ज्ञोः शेष मस्माराद् द्विज उच्यते । दियया यानि विप्रन्व निमि श्रोत्रिय एव चाम्'
 Such a one you cannot say is heartless Yet (अनुकम्पामुद्गरिषु)

he has to be cruel in the action of killing animals (in sacrifices) because those form a part of his sahaja karma. Similarly I follow my profession of killing fish, not because I possess natural cruelty of disposition, but because 'महज्ज कर्म कौन्तेय सदोपमपि न त्यजेत्तु । सर्वारम्भा हि दापेण धूमेनाग्निरिवावृता ॥' गीता 18 48, 3 37, 'वर स्ववर्म विगुण न पापक्य म्वनृष्टित । पश्यमण जीवन् हि सद्य पतति जातित ॥' Ms 10 79. It will thus be seen that the reading अपि is better than एव. The stanza shows that the practice of performing animal sacrifices extensively prevailed in the days of the poet. Other wise an uneducated man like the fisherman would not have been able to quote such an illustration. The stanza also contains an indirect defence of वागीया हिमा (slaughter in sacrifices) against the attacks of Buddhism. Such slaughter must not be avoided, because it falls within सहज or विहित कर्म.

vi 1 8, 9-रोहितमत्स्य (a red fish) is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though coarse is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red. स्रग्दश कल्पित cut to pieces.
vi 1 13-विन्मू raw flesh. तस्य गन्ध न विद्यते अस्य. Note that this is rather a clumsy way of obtaining the required sense. विन्स्य गन्ध यस्य न विन्मू would have done. Vide p 270 supra. vi 1 11 गोत्रामन्तु दौलमस्य who habitually eats the crocodile. मत्स्यान् वचनानि असी a fisherman. The man was emitting a horrid stink of raw flesh. This led the Śūdra to believe the fisherman. For fishermen were known to eat the raw flesh of crocodiles. But his account of the requisition (आगमवृत्तान्त) of the ring the Śūdra could not easily believe (विमर्शयितव्यम् must be thought over or scrutinised). Yet the dhāra had presumption on his side because his statement about his profession was correct. The Śūdra, therefore, decides to report the whole case to the king. vi 1 16-गन्धिभेदक a cut-purse, one who breaks the knot of the purse with a view to steal articles thus securely kept. The choice of this particular word shows the guards' belief in the man's guilt. Somebody had kept the ring in a purse secured with a knot, the man untied the knot and pilloined the ring away. That is what they mean. vi 1 20-पुन्द्रदारे at the city-gate. गोपुरदारे is tautologous, as पुन्द्रदार itself is गोपुर. 'पुन्द्रार तु गोपुरम्' अमर. नानागतम् = नानागतमननिवृत्तम् exactly as it came to us. vi 1.

21-प्रतीप्य (indeclinable p p from प्रति + इप् इच्छति to receive) having obtained or received vi 1 24-चिरायते = चिर विलम्ब अस्ति अस्य असौ चिर विलम्बवान् वृत्तविलम्ब इत्यर्थः । स इव जाचरति acts like one who is delaying i e delays vi 1 25-ननु convcys 'a gentle censure Can't you see kings have to be approached at their leisure? vi 1 27-वयस्य मुमनसः पितदुम् to fasten the flowers of death (of this man) पितदुम् = अपितदुम् It was customary in ancient days to decorate a doomed criminal, or a person intended as an offering to some deity with particular flowers, usually red, such as जपा, करवीर etc These are referred to here as वयस्य मुमनसः Compare Mk v 27 Mu vii 4 MĀ v 23 Sūcaka expects that Śyāla would return from the king with an order for the man's execution It may be noted here that Manu lays down capital punishment for the theft of precious gems Vide 'पुराणा कुशीना नारीणा च विषयान् । मूढाना चैव रत्नाना हरणे वचमर्हति ॥' M³ 8 323 vi 1 29-मारयति जमो मारण one who kills अकारण यथा तथा मारण vi 1 33, 34-शुनश्चक्षि दयति These refer to two of the dreadful ways of executing a condemned man, prevalent in ancient days The first meant that the man was to be impaled and his body allowed to stay on the stake to be devoured by vultures शुनो मुख द्रक्ष्यति is just a picturesque way of saying that you will find yourself in the mouths of dogs. According to this method the unfortunate criminal was set upon by blood hounds who tore him up and ate him शुन is collective singular (समूहैकवचनम्) vi 1 38-जाडपञ्जीवी is the fisherman, because he makes his living by plying his net vi 1 9, 10-एष यमसदनम्—A royal ring was found with the fisherman The policeman was sure he had stolen it His execution was, therefore, a fore gone conclusion When, however, he was ordered to be released, it appeared to the policeman that the fisherman had returned from Yama's abode after actually entering it As the policeman makes this somewhat picturesque remark, the audience probably enjoys the unconscious humour contained in it The fisherman had fallen in the hands of the police This was as good as entering Yama's abode, for both the police and Yama subjected their victims to all sorts of tortures When, therefore, the order for his release was received, it might justly be said that he had returned from Yama's abode vi 1 42-कीदृशो मे बाजीव This is the fisherman's return taunt to the Śyāla for

his 'विशुद्ध आजिव'. You seem to hold my profession in contempt, but the king does not appear to do so. On the contrary my profession has served him well inasmuch as it has restored to him his ring. The Syāla finds no answer to make to this remark, which he therefore, ignores and proceeds to do the king's bidding. The अग्नि in प्रसादोऽग्नि shows that the Syāla has neglected the intervening remark of the dhivara and is straight continuing his account of the interview with the king. We have seen before that कीदृशो मे जाजीव contains the fisherman's taunt to the Syāla. This need not cause us any surprise. For, the fisherman had already shown his stuff in 'सहज किल etc.' and the Syāla was no such high and cultured personage as to inspire a kind of awe in other people. As we would see he felt no scruples in going with the fisherman and his subordinates to a liquor shop in order to have a glass or two vi 1 50—The reading परिताप कथय for पारितोषिक कथयति does not yield any good sense. पारितोषिकम् is so called because it is given when one is pleased (पारितोष प्रयोजनमस्य). Put emphasis on महार्हस्तेन vi 1 55—पग्निगानि अग्नि ययो से पर्यवृणी surrounded by 1 e full of tears vi 1 51—मेदित आवृत्तेन you have, indeed well served. That should really be called service which gives pleasure to the master vi 1 59—मात्स्यकभर्तुः the chief of the fishermen. What Jānuka means to say is that the Syāla certainly served the king well but that was done not merely with a view to the king's pleasure but also to secure some reward for this chief of the fishermen. This suggests that as they had done the chief a good turn he should also try to requite their obligation by sharing with them the king's reward. This is the meaning of the अस्मि or envy with which Jānuka looks at the man. The fisherman understands what the guard means and gives the Syāla half the amount. Note the change in the attitude of the policemen. Only a short while ago, Jānuka was prepared to see the fisherman devoured by vultures or torn to pieces by dogs. But now he addresses him as the chief of fishermen' and the Syāla proclaims him to be a very great (महत्तर) friend of theirs. मात्स्यक is explained as मत्स्यान् हन्ति जनी and is formed according to 'पक्षिमत्स्यमृगान् हन्ति' पा 1 4 35 (पाक्षिक 1 मात्स्यिक 1 मात्सिक). The reading मत्स्यजन्त्रो suggests direct cruelty and मत्स्यिकभर्तुः (the husband of the fish) great contempt and we therefore

unsuitable in the present passage vi 1 61—सुमनोमूल्यम्—This is explained in three ways (1) सुमनसा मूल्य the price of flowers. This is said modestly I wanted to give you flowers for this good turn that you have done me. However I do not possess them with me now. Therefore let one of this be accepted as their price i.e. in lieu of them. Compare the Marathi 'फूल नाही, फुलाची पावळी' This modest way of offering a present is based on पत्र पुष्प फल तोय यो मे भक्त्या प्रयच्छति । तदहं भक्त्युपहृतीमश्नामि प्रयतात्मन ॥ गीता 9 26 (2) The fisherman makes here a cunning reference to the flowers of death which the Syñla's men were ready to tie on his body. This is ironical. (3) The price of the good mind or behaviour that you have exhibited towards me (again ironical) Explanations (2) and (3) are out of question, as irony cannot have been meant on the present occasion, (1) is therefore preferable vi 1 65—इदानीम्—Emphasise this—now when you have shown such liberality, which we are not accustomed to associate with men of your tribe कादम्बरी (wine) माक्षि (सामान्ये नपुमवम्) यस्य तत् The Syñla desires that their first friendship should be celebrated in the presence of wine कादम्बरी (wine) has an interesting derivation कुत्सिनम्बम्बर (garment) बद्धम् रम् । बद्धम्बरम् यस्य अस्ति जसौ बद्धम्बर । कद्धम्बरस्य इय कादम्बरी This means that wine is the drink of a man whose garment is disordered. Reference is here to the fact that when a man is under the influence of an intoxicating drink, he loses all sense about his garments, which consequently become disordered. Another derivation is बद्धम्बर नीलाम्बर बद्धराम इत्यर्थ । तस्य इय कादम्बरी Wine, it is well known, was a favourite drink of Balarāma vi 1 66—शुण्डा सुरा पण्यमस्य स शीण्डव wine-seller, vintner, according to 'तदस्य पण्यम्' पा 4 4 51 (अत्रूरा पण्यमस्य आपूपिक) 'शुण्डा पानमृहे मना । अप्यम्बुहस्तिनी वेद्याहस्तिहस्तसुरासु च' मेदिनी vi 1 67 प्रवेशक the Interlude

Towards the close of the fifth Act we witnessed Śakuntalā's rejection and her departure to an unknown destination in the hands of a celestial being. But is this separation between Du-yanta and his quondam beloved to be niravāhī (U vi 30)? That can scarcely be possible both from the point of view of human and dramatic justice. If not, how is the union to take place? The first requisite for this was the removal of Du-yanta's curse, which could not be effected unless the ring was found. But the ring was at the bottom of the Śacīrītha in

Śakrīvātīra Who was houg to dive therein, take it out and show it to the King? If somebody would have done so, it would not have been *Yāhidāsian*. It appears when the ring slipped from Śakuntalā's hand and fell into the Śac trītha, it was swallowed by a Rohita fish in whose belly it remained for about six years (for that is the period of time which must be supposed to have elapsed between the incidents of Act v and Act vi) until the fish came to be caught by the fisherman, who, after cutting it up found the ring. If the residence of the ring in the fish's belly for such a long period appeared incredible, we must suppose that it lay at the bottom of the Śac trītha for six years and came to be swallowed by the fish a day or two before it was caught. When once the fisherman came by the ring, it was sure to find its way into the King's hands, for the fisherman naturally tried to make some money out of it by selling it in open market and when a poor man like him, was seized in possession of such a valued article, especially belonging to the King it was again natural that suspicions were roused and he was arrested. It being the King's signet ring the Superintendent too had no other alternative, but to report the whole case to the King.

It will thus be seen that the Proverba of the sixth Act was a necessary and natural consequence of the incidents described in Act v and the first step towards the devoutly-to-be-wished consummation of union between Duryanta and Śakuntalā. In the very first sentence of this Interlude we hear of the royal ring with the name engraved and we begin to suspect it is the fatal ring of Śakuntalā. Our hopes rise high when we hear that the man is a fisherman and lives in Śakrīvātīra until when he finishes his story no doubt is left in our mind regarding the identity of the ring. We then begin to wonder what the Superintendent of Police would do with the valued ornament and when he decides to take it to the King we have a sigh of relief. The effect of the sight of the ring on Duryanta is instantaneous.

The curse is removed and the recollection of Śakuntalā and all her previous history at once flashes across his mind. He for a moment forgets he is in the presence of his police-officer. Tears fill his eyes and his calmness seems to leave him. Some ejaculations of grief involuntarily escape from his lips, which

lead even the rough Superintendent of Police to conclude that the ring has reminded him of some loved relative. Dusyanta was a soft-hearted affectionate man. His cruel conduct in the fifth Act was due to the curse of Durvāsas. But now when he came to know his error, repentance overpowered him and his old affection for Sīkuntalā returned with doubled intensity. Henceforward happiness could not be his lot. This is illustrated by his conduct during the Main Scene of this Act.

This Praveśaka is important from another point of view too. It affords us a glimpse into the condition of the police of the day. A comparison with the same force of modern times reveals the fact that with all our vaunted progress our police have not much improved since the days of Kṣhīdāsa. Beating then, as now, was the most efficient and common way of extracting confessions from the accused. Bribery and vices such as drinking prevailed. Power of money could in a moment transform the policemen into great friends. The force was recruited from the illiterate class of people and even big officers were not well educated. These are the facts that we gather from this Interlude regarding the condition of the city guards in the days of Kṣhīdāsa. Incidentally some other items of social condition can also be elicited. As the king himself dispensed justice, it appears he was easily accessible to police officers. Cruel punishments such as impaling or giving the victim over to dogs for being torn to pieces were in vogue. Even offences like theft were liable to receive capital punishment. Animal sacrifices, it appears, were the order of the day so much so that even an illiterate fisherman could refer to them in defence of his vocation. But Buddhism seems to have already entered a protest against this sanctioned cruelty to animals, though there are no indications of Brahminism losing ground in any way.

THE MAIN SCENE

[After her rejection Sīkuntalā is taken away by a celestial lustre of a feminine form, as we have seen. The lustre is no other than her mother Menakā, who was then keeping watch at the Apsarastṛita. She takes her daughter to the mountain Himakūṭa in the penance-grove of Mṛca where she is delivered of a son. Years roll on and Sīkuntalā continues her vow of

chastity. At the approach of one spring she asks her Apsaras friend Sānumatī, whose turn now is to be present at the Apsaras-tīrthā, to visit the king's capital and bring tidings of her husband. And the sixth Act opens with the entrance of Sānumatī, along the actual path. The Apsaras wants to know how the king is faring and desirous of learning something in that direction from two female keepers of the king's garden, whom she sights she alights and stands behind them concealed under a veil of invisibility.

Two maid-servants now make their appearance. The spring has just set in. They therefore, make preparations for the worship of Kāmadevī, but are abruptly prevented from doing so by the king's chamberlain, who suddenly enters and takes them to task for acting against the king's order, by which the celebration of the spring festival has been forbidden. The maids plead ignorance of the royal command and are forgiven. On inquiry they learn from the chamberlain, as the reason of this command the overpowering mental derangement of Dusyanta consequent upon the recollection of Sākuntalā at the sight of the ring, and the great repentance it has caused. Sānumatī of course is a silent listener and is glad at the news she learns.

The king now makes his appearance along with his Vidūśākā and Pratihāri. He is stung deep in his mind on account of his repudiation of Sākuntalā and his repentance knows no bounds. He has grown thin in his body and passes his nights in anxious wakefulness. Last night he has kept awake unusually long with the result that he does not feel inclined to visit the court. He, therefore sends word with his Pratihāri to Minister Pśuna to report to him the cases of citizens that he many have looked into and proceeds towards the pleasure-garden. On the way he meets his chamberlain Vātśvara whom he has already ordered to inspect his places of diversion in the garden for doing which he has gone there when he meets the maids as we have seen.

Along with the Vidūśākā Dusyanta then repairs to the Mīdhavī bower where he recounts to his friend all the previous history of Sākuntalā and begins to lament his folly in repudiating her. Caturikā, his maid arrives as per instructions with a painting of Sākuntalā which the king has

drawn to beguile the time in his *virahavasthā*. Dusyanta wants to improve the picture and sends the maid back to fetch his colour box. The painting calls to the king's mind fresh remembrances from Sakuntalā's life and heightens his misery. At this stage he learns from Caturikā that the great queen Vasumatī is on her way to the Madhava bower and with a view to hide the picture of Sakuntalā from her the Vidūṣaka is sent to the Meghapratichanda's palace with it.

The Pratihārī then makes her entrance bringing in her hand a letter from Minister Piṣuna. She reports to the king that Queen Vasumatī has returned seeing that she is carrying a state document in her hand. The minister's letter informs the king of the case of the merchant Dhanamitra who has died childless and whose property Piṣuna has decreed, lapses to the crown. Dusyanta reverses the decision and makes the child of the late merchant living in the womb of one of his wives the successor to the estate. But the case of Dhanamitra brings his own childlessness more pointedly to his mind and his repudiation of the pregnant Sakuntalā produces in him so poignant a pain that he actually faints away for grief. Snumatī, who has been a witness to all this is once tempted to dispel the king's anxiety by informing him of the safety of Sakuntalā and her boy, but as she has heard from Aditi, the wife of Marica, that the gods themselves will shortly arrange for the union between Dusyanta and his wife, she decides to abide that time and flies to Hemakūta to gladden Sakuntalā with the news of what she has seen.

In the meanwhile the king is called back to his consciousness by the Vidūṣaka's cry of distress. Some invisible being has caught him and taken him on the uppermost terrace of the palace and is threatening to kill him. The king's anger is roused and he goes up to the terrace bow in hand. There he meets Metalī, the charioteer of Indra who has come with an invitation from his master to Dusyanta to go to heaven and kill the demons called Durjays, who are destined to meet their death at the hands of the Paurava king. As regards his behaviour towards the Vidūṣaka Metalī explains that when he came, he saw Dusyanta distressed owing to some mental agony and in order to rouse his spirit, he treated the poor Brāhmarā in that way. At his

request Dusyanta mounts the chariot of Indra forthwith and leaving the responsibility of governing his kingdom to Minister Prasūa proceeds to heaven]

vi 1 65—आकाशयानेन along the aerial path Compare the words देवयान and पितृयाण mentioned in the Upamasads and the Gītā आकाशयान means also a celestial car, but that sense is not intended here vi 1 76—पर्यायनिर्वर्तनीयम्—It appears it was a rule among the Apsarases to be present at the Apsara-sūriha, of which probably they were the guardian deities, by turns (पर्याय rotation) so long as it was the bathing time for good men or sages vi 1 77—उदन्तम् news 'वार्ता प्रवृत्तिवृत्तान्त उदन्त म्यान्' अमर vi 1 78—तया च—It appears the immediate incentive to Sānumati's going to the king's palace was a request from Sakuntalā though that has not been expressly referred to anywhere and has only to be gathered from the speech of Sānumati Thus the च here shows that Menakā also had asked Sānumati to do something for her daughter But this was some time ago (आदिष्टपूर्वा) The immediate cause of going was of course Sakuntalā's request प्रणिश्चानम meditation or contemplation of a particular object with perfect concentration, which enables a person to know everything about it Compare R 1 74, S 19 75 vi 79—निर्मलवारम्भम्—निर्गत नष्ट अविसृज्यमान इत्यर्थ उद्भवस्य आरम्भ (आरभ्यते अनी) व्यापार (activity) यस्मिन् तत् vi 1 80—सत्या आदर, the earnest desire or request of my friend vi Sakuntalā There is no doubt when Sānumati refers to by सत्या For in her speeches throughout this Act she refers to Sakuntalā as her friend It appears Sakuntalā had requested Sānumati to go and see the news about the king She probably did not know that Sānumati could do so by pramādhāna The nymph, therefore, thought it better to act up to Sakuntalā's words If we were to suppose that Sakuntalā had not made a request, as some do सत्या आदर could be explained as follows (1) the regard I have for Sakuntalā She has become a part of my body I have a great regard for her It is, therefore, better to have a personal look at the king's affairs (2) request of my friend Menakā Sānumati would naturally call Menakā her friend, because they belonged to the same group (3) the respect or regard that my friend Menakā has shown to me by making me this request Menakā could herself find

the information required by *pranidhāna*. But as she honoured *Sānumatī* with a request it meant she wanted visual information. Otherwise there would have been no propriety in Menakā's making this request at all. (4) the respect I have for Menakā. If I went and witnessed the King's doings with my own eyes I would be showing more respect for Menakā who had made me such a request than if I knew all about it by *pranidhāna*. We think all these interpretations are of no use as we believe that Sakuntala herself had requested *Sānumatī* on the present occasion though Menakā also had spoken to her about the subject before. The last sentence that *Sānumatī* utters in this Act (vi 25 12) before she flies up into the sky also confirms our view. For there she says she would go and comfort Sakuntala with the news she had gathered. If Menakā had made the request she would have spoken of acquainting Menakā with what she had seen. *तिरस्वरिणी* the veil of invisibility. The word signifies a secret science by which one could make oneself invisible. No help of an actual veil is necessary as Williams' explanation a kind of magical veil seems to suggest.

Stanza 2 Construe (६) आताम्रहरिपाण्डुर वमन्तमासस्य जीवमवंस्व
 ऋतुमद्गल चूतरीरक दृष्टोमि त्वा प्रसादयामि । (आर्षा)

वा = a little. This goes with all the three colours. None of them was too deep. *दृष्टोमि*—Thus shows the mango bud has made its appearance for the first time and the speaker has been very eager to see it. The names of the maids are quite proper for the season, the advent of which they want to celebrate.

vi 2 3—*परभृतिवा* (a female cuckoo) and *मधुस्रिवा* (a female bee) are names of the maids. A dramatic convention states that servants should be named after things which form the objects of description in spring and the other seasons. Note चन्द्रोन्मत्तया पुन ॥ 141 वमनादि दण्डम्यपु वस्तुना नाम यद मयेत् ॥ 142 साहित्यदण्ड 6

1 2 4—*चूतकिका दृष्ट्वा*—*Parabhr̥tika* is punning on her own name. She is caught muttering alone by her friend. She accounts for her action by saying that the *Parabhr̥tika* (the female cuckoo) becomes intoxicated at the sight of the mango blossom and it is therefore, no wonder if she mutters alone, forgetting her responsibility towards her friend who as such

has a right to share the secret Madhukarikā's एकाकिनी suggests the Parabhṛtikā is purposely keeping Mahukarikā out of her secret which it is not proper for her to do Or we may look upon these speeches from a different point of view. Parabhṛtikā purposely misunderstands Madhukarikā's question as being addressed to a real cuckoo, who probably is muttering in the garden at this time Parabhṛtikā then points out that it is no wonder if the female cuckoo muttered in that way, for she is intoxicated. This latter however is not good vi 2 10—The first maid appears to be rather a sprightly girl, who has something of a Priyamvadā in her She now puns on her friend's name in ' त्वेदानी etc ' विभ्रम beauty or grace विभ्रमयुतानि गीतानि graceful or amorous songs मदजानि विभ्रमगीतानि 'These songs are prompted by intoxication विभ्रम may also mean wandering about Then 'this is the time for you to be intoxicated, to wander about and to sing (hymn) vi 3 3—अप्रतिबुद्ध not fully blown The mango opening its petals is likened to a man waking from his sleep and opening his eyes बन्धन मुरभि fragrant owing to the cutting or plucking of the stalk This adjective reveals the poet's minute observation of nature कपोतहस्तकम् (कपोतकाङ्क हस्त कपोतहस्त मध्यमपदलोपी समाम । कपोतहस्तक तम्) is a technical name for the usual folding of the hands in adoration Note मगीतरत्नाकर 'कपोतोऽस्ती करो यत्र श्लिष्टमूलाथपाङ्गक । प्रणामे सुस्मभाय', also 'सर्वपाङ्ग्यमाङ्गेषात् कपोल सर्वशीर्षक । नीलो विजापने चैव दिनये च प्रयुज्यते ॥'

Stanza 3 Construe —हे क्षुत्ताङ्गुर, गृहीतबन्धुपे कामाय त्व मया दत्तोऽग्नि । पञ्चिकजनयुवतिलक्ष्य पञ्चान्यधिक शरो भव । (आर्या)

That love has flowers for his arrows has been referred to before Vide p 315 above The wives of travellers and even the travellers themselves are many a time described by Sanskrit poets as specially appropriate objects for Love's archery. पञ्चम्य अभ्यधिक superior to the usual five; the most effective It would naturally prove to be so, when it had wives of travellers as its target (लक्ष्यम्) With this explanation we suppose the maid means that her mango-blossom should serve as the sixth arrow to the Five-arrowed god, superior in efficacy to the usual five In this case the five arrows must be supposed to be those mentioned by Jāyadeva and not the others. Vide p 315 *supra* But the mango blossom is generally considered

to be one of Iove's five arrows Vide st 8 below. Therefore, explain पञ्चा० is पञ्चाना पञ्चमु वा अश्वधिक् the most effective or the best of the five. For गृहीतघनुषे we expect गृहीतघनने, for घनुम् is changed to घन्वन्, when it is the last member of a Bahuvrhi according to 'घनुपदच' पा 5 1 132 (घनुरन्तस्य बहुग्रीहरणटादेन स्यात् । साद्रमंघन्वा ऽमि वी) The form is, however, justified by the convention of grammarians which says that the changes that words undergo at the end of compounds are not obligatory. Compare तत्ववाधिनो 'वथ तहि 'स्वलावण्याप्रसाधनघनुपमहनाय तुषवत् (महिम्नस्तोत्र23) इति पुण्यदन्तप्रयाग इति चैन् जनाहु । समासात्तधिधेरनित्यत्वात् नावानुपपत्ति । Also note ह्यंचरित उच्छ्रयाम 7, st 2, U 1 4, Ve III 23

vi 3 8-मा तावत्—supply क्षिप अनात्मज्ञ you who do not know what you are. A servant cannot go against the desires of his majesty. वसन्तात्मव was a festival held annually in honour of the spring season. It appears to have been a favourite with the ancients, for it is often referred to in literature. प्रतिषिद्ध (p p p from प्रति + सिच् सिच्यति—मेचति) prohibited, stopped. Note that the reason why the great public festival of Spring was prohibited was the king's private sorrow. So it appears that in ancient days even private sorrows of kings had repercussion on public activities. The subjects had to forego their pleasure when the kings suffered grief. Compare the modern practice of kings to order court mourning. vi 3 11-अगृहीतार्थे those who have not learnt the fact यद् = वामनम् vi 3 12-वसन्त पुष्यन्ति ते प्रागन्तिक those that blossom in the spring. vi 3 13-प्रमाणकृतम् held authoritative, binding. पयिन् 'a bird. The chamberlain asks with wonder how is it that his majesty's command, which has been obeyed by even trees and birds is not heard by the two girls. And then he begins to explain (नया हि) how the command is followed by those trees and birds. Some take the expression to mean 'Have you not heard that the command is obeyed etc.' This does not appear to be correct as in that case द्वान् would be necessary at the end of the sentence. यदा for यत् gives a different turn to the sentence. When trees and birds had obeyed the command, it seemed curious that these maids should not have even heard it.

Stanza 4 Construe — चूताना कलिका चिरनिर्मतापि स्व रज न वध्नति । यदपि कुरुवन मन्त्रदं तत् योग्यावस्थया शिवाम् । पुम्नोविशाना स्त

शिगिरे मनेऽपि कण्ठेषु स्वलितम् । मद्भके स्मरोपि चकित तूणार्धकृष्टं च महगतिः ।
(शार्दूलविक्रीडितम्)

It should be noted that the description given in the stanza is purely subjective. There could really have been no delay in the occurrence of certain natural phenomena, such as the chamberlain points out. It is only his imagination which sees this delay.

चिरनिर्गतापि though long since out. It shows that ordinarily it should have formed its proper (स्व)pollen long ago. मन्त्रद्वयं all ready (to blossom). शिगिरि the cold season. The cuckoo does not indulge in its melodious song in the cold season. कण्ठेषु स्वलितम् is faltering in the throat. चकित amazed, awed. तूणार्धकृष्टम् half-drawn from his quiver. The blossoming of the mango, the opening of the Kurabaka, the cuckoo's note and Love's archery are all signs indicative of the fact that they are glad at the arrival of the spring and are celebrating it. But Dasyanta had forbidden such celebration. Hence the results described in the stanza.

v. 4 5-कति दिवसानि only a few days. Mark the idiom कति दिवसानि प्रेरितयो (only) a few days have elapsed since we were sent. The rule is that when a certain period is represented to have elapsed since the occurrence of an event, the word expressing the occurrence is put in the genitive case. v. 4 6-राष्ट्रे नियुक्त राष्ट्रिय one who is appointed to guard the peace of the kingdom, the Inspector-General of Police. This office was generally held by the king's brother-in-law. Hence राष्ट्रिय became a synonym for him. 'राजश्यालन्तु राष्ट्रिय' The form राष्ट्रीय is also correct. Mitrīvasu was a brother of Queen Vasumatī. He had no connection with the low Nāgarika Śyāla. He had sent these two moulds as presents to his sister a few days ago. Such practice was common. It will be remembered that Mīlavikā had also been similarly sent to Queen Dhṛmī by her brother. भट्टिनीपादमूलम् is thus preferable to भर्तु पादमूलम् भट्टिनी-This refers to Queen Vasumatī. It is a title with which a king's wife is referred to in dramas. Note 'भट्टिनी द्विज-भर्तार्या (compare Marīthī भटोण) नाटयोक्त्या राजयोपति' According to Bharata the title देवी is to be used for the crowned queen and भट्टिनी for other uncrowned wives of a king. Read 'राजपत्न्यस्तु मभाष्या सर्वा परिजनेन तु ॥ 85 भट्टिनी म्नामिनी देवी इत्येव नाट्ये वृषं ।

दर्शानि महिषी वाच्या राजा परिजनन तु ॥ 86 भागिन्य (?) भट्टिन्य) इति शेषास्तु स्वामिन्य इति वा पु। 87' नाट्यग्राम्य अ 17, also वी कृताभिपवायामित 12 च भट्टिनी जमर But this distinction is not always observed in dramas Here, for example Queen Vasurati who was apparently the crowned and chief queen is referred to as भट्टिनी प्रमदजनकम् जानन्दजनकवन प्रमदवनम् (मध्यमपदगोपी सप्तम) a pleasure producing garden, a pleasure-garden This is a proper name of the garden प्रमद joy pleasure from प्र + मद् मादति to become intoxicated Intoxication causes joy to those who take the drink Hence प्रमद comes to mean joy प्रमदवनम् can also be explained as प्रमदाना वनम् (Ladies Garden garden where ladies can freely move) In this case प्रमदा shortens its final according to 'इयापो सत्ताडदनीरुह्लम पा 6 3 (3 (रेवतिपुत्र । आक्षीरम् । रेवत्या पुत्र रेवतिपुत्र इति कथञ्चित् स्या इवन । अजाया क्षीरम् । परम वा गन्त् पया यदजक्षारम्' इति संनिरीर।) which means that the feminine affix वा or ई at the end of a word forming the first member of a compound is shortened in most cases, when the whole is a proper name and in the Veda e.g. रेवतिपुत्र, भरणिपुत्र It may be noted that the form कालिदास (काया दास) is obtained by shortening the ई of काया according to the above sūtra Dusyanta's प्रमदवनम् must have been situated in some secluded place in the extensive palace grounds and was evidently inaccessible to ordinary people This represents a second reason why the news had not reached the marks, the first being that they had recently arrived in the capital For प्रमदवनम् also read 'निज्ञेय प्रमदवनम् नृपस्तु यस्मिन् दुद्धार्तं मह गमन पुरापकण्डम्' हलायुध पात्रनरम् is better than प्रतिव्रम (decoration) because the girls have been referred to as उद्यानपात्रिकाः It is possible their duties included pratikarma vi 4 —आगन्तुकतया on account of our being strangers or new comers here vi 4 10—आर्ध—This shows the proverbial curiosity of women विनिमित्तम् is more or less an adverbial expression Other cases are also allowed in this sense e.g. केन निमित्तम्, कस्मान्निमित्तान्, यस्मिन् निमित्ते Similar is the case with the words कालः, हेतुः, etc. 12 4 13—उत्सव मनुष्या—This is a proposition showing the poet's close observation of human nature उत्सवप्रियम् is inherent in human nature Teas, dinners social gatherings, conferences demonstrations, processions—all these and several others of the same kind are due

to this उ सवप्रियत्व of human beings. S'mum' tī speaks of people here as mortals. She is immortal vi 4 11—वहुलीभूतम् which has as it were become many (बहुल), is widely spread. This is a proper च्वि form vi 4 15—कौलीनम् scandal. The word is interesting from the sociological point of view. It is derived from कुलीन, which itself com's from कुल, and means कुलीनस्य भाव कर्म वा. Note 'कुलस्य अपत्य कुलीन । कुलात् ख । पा 4 1 139 । कुलीनस्य भावो कर्म वा कौलीनम् । 'हायनान्तमुवादिभ्योञ् । पा 4 1. 130 ' कौलीन originally meant all that was connoted by high or noble birth. But we find in society families which are considered to be high or noble often have all sorts of scandals connected with them. The word thus came to mean a scandal. But if minutely scrutinised, these scandals are found in many cases to be baseless. So that a fresh explanation of the word became available vi 17 कौ पृथिव्या लीन भवति तन् कौलीनम् which falls to the ground as having no foundation. Further, scandals are known to travel apace as almost everybody in society takes a secret Satanic pleasure in scandalizing others or in hearing others scandalized though nobody of course will ever confess to such pleasure. कौलीन thus has a third explanation in कौ पृथिव्या लीन प्रसूत भवति. In these two cases कौलीन is an अन्वयसमान कुले जननमूहे भवम् or कुलात् जननमूहात् आगतम् (born in or coming from an assembly of people) is a fourth explanation. Scandals generally take their birth in meetings, where all kinds of people assemble. There they spare nobody. It should be noted that these later explanations of कौलीन are really so many anachronisms. For, they are evidently based upon scandal as being the meaning of the word. Note 'कौलीन श्यात् कुलीनस्ते गृह्ये' विश्व 'श्यात् कौलीन लोकावादे युद्धे पश्यहिपक्षिणाम्' अमर and 'कौलीन पशु भवुद्धे कुलीनत्वापवादयो.' वरणि vi 4 19—पूर्वम् ऊढा (p p from उद् वहति—तौ to marry) ऊढपूर्वा married before.

Stanza 5 Construe,—रम्य दृष्टि । यथा पुरा (तथा) प्रकृतिभिः प्रवृत्त न मेव्यते । शय्याप्रान्तदिवर्तनं उच्चिद्र एव क्षपा गम्यति । यदा दक्षिण्येन अन्त पुरेभ्य उचिता वाच दगति, तदा गोत्रेषु स्खलित (भन्) चिर व्रीडाविलक्ष भवति । (शाद्वलविर्गलित)

This stanza describes how the king's repentance, consequent upon his recollection of Sakuntalā, has affected him. The usual delightful objects now give him no pleasure. Though always so scrupulous of his public duties he now does not hold

his daily conferences with his ministers (प्रवृत्तिभिः) - Rolling about the edge of his couch, he passes his nights altogether without sleep (उदग्ता निद्रा यस्य) Yet he is courteous to the ladies in his harem and when, therefore, he tries to address them a few words, he blunders (स्पलित) in uttering their names and consequently remains perplexed (विलक्ष) with shame for a long time वात्रम्बन् is one of the favourite blunders, which Sanskrit poets depict the absent minded lovers as committing - Compare Ku 4 8, R 10 21, V 11 प्रत्यह् shows that a few days have elapsed since the incidents, related in the Pravesaka happened For, it shows that a life of this kind has become a matter of every day with the king शय्याप्रान्तविवर्तनं - There is no special propriety for the word प्रान्त It could very easily have been dropped द्वाधिपत्यम् (दक्षिणस्य भाव) courtesy, politeness In Sanskrit erotic poetry this word possesses the sense of formal & insincere courtesy, which a hero shows to his former wives, when he no longer has any love for them अन्नपुरेभ्यः - The word metaphorically stands for the ladies in the inner city (अन्न पुरम्) or harem The second half shows that Dusyanta had quite a number of wives He was, like most ancient kings a much married man विव्रज्ज means literally one who has missed his mark विगतं लक्षं यस्य The metaphor is taken from archery A man who fails to hit the target feels amazed at his failure Thus, विलक्ष comes to mean विस्मयान्वित Note 'विलक्षो विस्मयान्विते' अथर But amazement is not the only feeling that such an unsuccessful archer experiences He feels bewildered, embarrassed, perplexed and ashamed विलक्ष thus came to mean all this Read 'आत्मनश्चरिते सम्यग्जानेऽर्ज्यस्य जायते । अपन्नपानिमहती स विलक्ष इति स्मृत ॥' quoted by Nārāyaṇa on N 1 134

vi 15 2—प्रभवा prevailing, overpowering वैमनस्यम् (विकृत मन, 'नस्य भाव) mental derangement, mental distraction
vi 5 7—वस्त्राक्षय देव—This shows that in ancient times people were very particular about their dress What dress was to be put on by a repentant person or what by a love-sick (कामयमान) one, appears to have been settled, so that as soon as the king makes his entrance, the audience at once knows that he is repentant vi 5 —ऋहो सर्वासु—Compare 'अहो सर्वासु अस्म्यासु अस्मद्यथा रूपस्य ।' M 11 उ मुनीर्जपि (though suffering from love-

(longing) प्रियदर्शन—Compare 'यथा परिहीयमानं अदमं अधिकं गोभने तथा अदरे प्रियाममागमते पश्यामि' V iii and iii, 9 *supra*.

Stanza 6 Construe—प्रत्यादिष्टविशेषमण्डनविधिं वामप्रकोष्ठापितं काञ्चनमेकमेव बलयं त्रिभ्रतं श्वासापरस्ताधरं चिन्ताजागरणप्रताम्रनयनं (देव) क्षीणोऽपि, सस्कारोऽल्लिखितं महामाणिरिव न बालदयते । (चादूलविक्रीडितम्)

What Priyamvadā says with reference to Sākuntalā in two small sentences in iii 8 24, 25, the Kāśicukī has said in this stanza with reference to the king. The idea is though the king is reduced in body (क्षीण) owing to his repentance, he is not observed to be so on account of the excellence (गुण) of his intrinsic lustre. On the contrary he looks charming. A gem is ground to give it polish (सस्कारार्थम् उल्लिखितं) This reduces its dimensions. Yet the loss is by no means felt owing to the real lustre of the gem, which thus shines the more वामप्रकोष्ठा—Note the proper place for the bracelet is the prakostha or the forearm and not the wrist. Men generally use the bracelet round the left hand एकमेव—Note Sākuntalā also wore a single bracelet of lotus-stalk (Vide iii 8) in her love-sick condition अपरक्तं pale, which has lost its usual red colour. The king's hot sighs of grief deprived his lower lip of its natural red. Compare 'नूनं तस्या प्रवळरदितोऽच्छननेऽप्रियायाः । नि श्वासानामक्षिरतया भिन्नवर्णविगोष्ठम् ॥' Me 85, 'नि श्वासेनाधरकमल्यवनेशिता विक्षिपन्तीम्' । Ibid 95. प्रताम्र excessively red. The king's eyes which were already a little red had become exceedingly so owing to his anxious wakefulness. This is common experience प्रतप्त is from तप्त ताप्यति and means wearied or languid. People explaining प्रतप्त as 'much dilated' seem to derive the word from तप्त to stretch which is incorrect. सस्कार is technically defined as 'सस्कारो हि नाम कार्यान्तरयोग्यताकरणम्' श्रीभाग्य.

vi 6 2—स्वप्ने ऋक्षु—The king appeared to Sīnumatī so handsome that she felt sure it was quite proper on Sākuntalā's part to pine for him though she had suffered the indignity of repudiation at his hands (प्रव्यथेन निराकरणेन निमादिता ज्वरार्थरिता) Sīnumatī! beware! you are likely to fall in love with Dusyanta! You seem to be so much attracted. For a similar idea compare स्वप्ने तपो दुष्करमेतदर्थमवर्णया पेण्यतापि तप्तम् । या शान्दमन्वस्य श्रेण नागी ना म्यात्कनार्या किमुताडकजय्याम् ॥' Ku 7 65

Stanza 7 Construe—प्रथम सारङ्गाया प्रियया प्रतिवाध्यमानमपि गुणम् इदं हृत्प्रदय सप्रति अनुशयदुःखाय निरुद्धम् । (अर्थः)

सारङ्गायया (fawn eyed) suggests that Sakuntala possessed the guilelessness of a fawn and it was thus impossible for her to practise deception. It was preposterous on the part of the king's heart to sleep (to forget Sakuntala) at all. If it slept, it should have awaked of its own accord. But it did not do so even when roused (प्रतिवाध्यमान) In that case it should have slept for ever. But no, it awakes now only to suffer the grief of repentance (' भवेदनुशया द्वेषे परस्तापानुशययो ' मदिनी) (R) अनुशयदुःखाय = अनुशयदुःखम् भास्तुम् Vide p 224 *supra*

vi 7 4—लङ्घित seized or attacked भूयाऽपि shows the Vidūṣaka had observed the king in the clutches of the Sakuntala malady before. This must have been during the few days that elapsed between the Pravesaka and this Act vi 7 5 चिकित्सितव्यं to be treated. To विन् the desiderative अस्मिन् is applied स्वार्थे and not the usual इच्छार्थे when it has the sense among others of व्याधिरतीवार to remedy a disease. Note ' गुपतिज्जिद्व्यं सन् ' ण 3 1 5 and the Vartikas ' गुपेतिन्दायाम् ' निन शमायाम् क्तिव्यापि प्रतारार निग्रह अपनयने नाशने सशये च ' The Vidūṣaka is here talking in medical terms. He calls Sakuntala a disease and speaks of the patient viz the king to be treated. His लङ्घित = लङ्घन कारित also suggests a fist which is enjoined as the first step of चिकित्सा in many diseases. vi 7 6—प्रयवेशिता—When the king visited certain places outside his palace those were first inspected by his officers with a view to ensure that no danger was lurking there. For, the king's safety must at all cost be secured. This practice is found even in these days when Governors are on tour. vi 7 8—विरप्रवाघात् owing to having kept awake for a long time (at night) The word would also mean owing to having got up late. This corroborates what the chamberlain has said in the first half of st 5 न सभावितमस्मानि it was not possible for us. vi 7 9—प्रयवेशितम् investigated, looked into. vi 7 15—निर्मक्षिवम् Vide p 268 above and compare ' माप्रन निर्मक्षित म प्रियवयम्यस्य ' विद्वान्मन्त्रिणा ॥ ११ ॥ vi 7 16—शिथिरा र्मणीये (1) pleasant owing to (extreme) cold and (extreme) heat having been cut off from it (2) lovely in the interval (ईद) between winter and summer. The former is preferable. vi 7 17—रुधरोपनिषानिन pushing or gathering at a vulnerable point अश्विचारि never

offering violation, never failing, always found true व्यभिचार is a term of Sanskrit Nyāyaśāstra and means a fallacious hetu. It is thus defined 'हेतो साध्याभाववद्वृत्तित्व व्यभिचार 'तर्ककोमुदी Compare the popular छिटेण न नो वहली भवन्ति' । 'वते प्रहारा निपतन्त्यभीष्टम्' and 'When sorrows come they come not single spies, But in battalions' Shakespeare *Hamlet* v. Vide in this connection an interesting though somewhat indecent, story occurring in the कथानरित्सागर 6 3 156-181

Stanza 8 Constitue --(हे) मखे, मुनिभुताप्रणयस्मृतिरोधिना तमना मम उद मन मुक्त च, प्रहशयता मनसिजेन धनुषि चूतशर निवेगितञ्च । (द्रुतविलम्बित)

The use of the two चs shows simultaneity of actions. No sooner was the king's mind free from the 'recollection-obstructing darkness' than did Love make ready his shaft. The mind free from darkness was already vulnerable. Love took advantage of it. This is what the king calls the रूचरोपनिपातित्व of calamities. तमना gives the king's idea of what his delusion was like. It was a dark undefinable something. The general idea in the stanza is that when the recollection of Śākuntalā dawned on the king his old love for her was awakened.

vi. 8 4—ब्रह्मवर्चसम् your Brahmana's power वर्चम् १ has an अ added to it when in a compound it comes after ब्रह्म, हस्ति, पत्न्य and राज, according to 'ब्रह्महस्तिभ्या वर्चसम्' पा 5 4 78 and the Vṛtika 'पत्न्यराजभ्या चेति वक्तव्यम्' प्रियाया —'That the slender body of young beautiful damsels resembles a creeper is an idea much too common in Sanskrit literature. Compare i. 19 supra and Mc 109 vi. 8. 11—ईदृश . म्यानम्—this refers to the Mādhavī bow. The following नत् (therefore) leaves no doubt about this. As soon as the Vidūṣaka reminded the king of the Mādhavī bow, he at once realised that owing to its romantic character it would be an excellent place for him to divert himself in and asked the Vidūṣaka to point out to him the way to it vi. 8 16—उपहाररमणीयतया (उपहाराणाम् उपायनाना रमणीयतया मीन्द्रयेण) owing to the loveliness of its offerings (in the form of the bunches of flowers) The Mādhavī bow was in full blossom. The bunches of its flowers appeared to be so many bouquets made ready by the bow to be presented to the king in receiving him (प्रतीच्छति) (R). vi. 8 20—The reading

लतादिना for लतासन्निना means encased or armoured 'in creeps-
 e concealed behind them. Note 'सन्तो वर्मिता, सज्जो'दसितो'
 व्यूढकटकट' जमर ११ ४ २१-वृद्धमुग्धम् manifold, displayed in
 diverse ways This can also be taken as an idiom going with
 निवेदयिष्यामि I shall tell her in various ways how her husband
 loves her ११ ४ ३०-मृत्पिण्ड इव दुर्द्धि यस्य whose intellect is like a
 lump of clay, who takes as true whatever is told him without
 caring to see whether it can or cannot be the truth Compare
 the English expressions 'clod-pated' 'clod-poll' 'blockhead'
 etc अथवा बलवती—This represents the Hindu doctrine
 of fatalism What is destined to happen (भविष्यता destiny)
 is powerful & nobody can withstand it or change it compare
 'प्राप शुभं च विदधत्यशुभं च जन्तो । सर्वथा भगवती भविष्यन्तव ॥
 M१ १ २३ ११ ४ ३५-शोकपात्रम् जन्मा येषां ते whose soul is the re-
 ceptacle of grief They never allow themselves to be overpowered
 by grief In this Act the Valūsaka more than once has made
 himself responsible for very wise and sensible speeches Rīphava
 explains शोकवन्नद्याः as 'शोके जाते अयेन वन्नद्या न भवति' प्रवति in a
 tempestuous wind; For the idea compare 'न पृथञ्जनवच्चक्षो वद
 यन्निामुत्तम गन्तुमहसि । दुग्सानुभता विमन्तर दक्षिवायी द्विनयेऽपि ते कला ॥'
 R ४ ९० ११ ४ ३७-त्रिराकरणविलदा who was distressed at my
 rejection तामवस्थाम् that condition, which the king had ex-
 perieneced (जन्भूता is the sense of ताम्) and which now stands
 so vividly before his mind's eye The reading 'ममदरशाम्' means
 the same as अवस्थाम् ममवस्था often occurs in the sense of pitiable
 condition, Note R १९ ५० बलवत as usual is in vyaya

Stanza 9.—Construe—इत प्रत्यादेशात् स्वजनमनुगन्तु, व्यवसिता
 (सा, हि), गुग्मने गुग्निष्ये 'निष्ठ' अति, उच्च, वदति (सति) स्थिता (सती),
 वाणप्रसरत्पुत्रा दृष्टिं करे मयि पुनर्जपितवती—(उति) यत् तत् मदिपमिव शत्य-
 मा दहति ।, (सिखरिणी),

This stanza is the most pathetic in the play and one of the
 most pathetic in the whole field of Sanskrit literature. Indeed
 it must have harrowed Dusyanta's soul when he repeated it.
 The king had repudiated Śakuntalā. In her distress she naturally
 moved (व्यवसिता) to follow her relatives. But Śrīgarava loudly
 commanded her to stay where she was. Being as great as the
 preceptor himself, the pupil demanded instant obedience.
 Śakuntalā stopped (स्थिता) She did not know what to do With
 eyes bedimmed (बलुप) with the flow of tears (वाणप्रसर), she

once cast a most pitiable and helpless glance at the ruthless king That Duṣyanta now felt to be like an envenomed shaft, which sent a burning sensation through his entire frame वत् from here : c from me

vi 9 2—स्वकार्यपत्ना devotion to one's own interest. The more the king is pained the more is S'numatī pleased. Because the king's santāpa is a sure test of the intensity of his love for Sakuntalā vi 9 5—पतिदेवता (पति देवता यस्या) whose husband is her duty, who is solely devoted to her husband. Reference here is to the belief that the power of chastity gives women a kind of mysterious luster, which protects them from those that attempt to touch them rudely. Williams explains this as 'the idol of her husband the goddess of her husband or as we should say a wife idolized by her husband. This is incorrect and shows the influence of western ideas. However a wife may be idolized by her husband that idolization does not in any way give her the power of chastity which is meant here. In fact we often come across people idolizing their wives who are not quite above suspicion सगन्तान्ते—A friend's wife is considered to be one's friend. Compare Me 93 and 99. vi 8. 7—अमोह the infatuation which made him forget all about Śakuntalā. The idea is there is no wonder in the awakening i c in the king's recollection of Sakuntalā (प्रतिबोध = जागरण अनुत्पन्नश्रवस्तन्तस्मरण-मित्यर्थं), because such intense affection as the king had for her was sure to make itself felt and emerge in spite of what might have happened to repress it and to throw it into oblivion. But what was surprising was this that such love came at all to be forgotten. vi 8 10—कारेण in course of time. The instrumental is used, according to 'अपवर्गे तृतीया' पा 2 8 6 (अपवर्गं फलप्राप्तिस्तन्मया चोदनाया कालाच्चनोरत्तत्पल्लवयोगं तृतीया स्यात् । अहना प्रोक्षेण दान्वाकोऽधीत । अपवर्गं किम् । मासमधीतो नायात् । सि ३१) vi 8 13—न खलु—This is an exceedingly wise remark. Kālidāsa the close observer of Hindu society and the working of the Hindu mind, is visible in this sentence.

Stanza 10 Construe—स्वप्नो नु, माया नु, मनिभग्नो नु, नावन्पात्रमेव बिल्लट पुष्प नु-। तद् अमलिक्वत्स्यै जतीतम् । एते मनोरथान् तदप्रपाता नाम । (उपजाति)

The indescribable kind of pleasure that the king enjoyed

in Sakuntala's company is now to him a thing of the past. It was a most charming but at the same time a fleeting experience. The king could not know properly what it was and how the whole thing at all came to pass. The four alternatives of the first half reveal this state of his mind. In the third line he concludes whatever it may be one fact is certain viz. that the pleasurable experience is not to return. And in the fourth he winds up by pointing out to the Vidushaka that the hope he has formed (see यदवमन्ति etc. and नश्यत् etc.) of the kings again being united with Sakuntala is likely to result in disappointment and distress. माया in illusion something unsubstantial, which has no foundation in reality. मनिश्रम delusion of the mind (which had called up something unreal). We enjoy pleasure in this world as the result of the merit we have performed in former births. As soon as the merit is exhausted the pleasure also vanishes. This is what the king thinks has happened in the case of his association with Sakuntala. The fourth line is variously explained. The interpretation of the word तत् also varies (1) Raghava. The e false (नाम एति अतीत । अतीवा मनारय एयद) hopes that you are voicing forth and that I also entertain are the crumbings (प्रपात) of the bank. The idea is just as the banks of a river such as the Ganges quickly fall down one after another, i. e. have no stability in them in the same way the hopes of being united with Sakuntala are by no means stable. By the fourth line the king is supporting his statement in the third viz. Sakuntala is lost to him for ever. The four alternatives also tend to the same conclusion. Whichever of them is true the king is not to have the pleasure of Sakuntala's company again. तत् = यत्कृत्यात्प्राप नत (2) Abhirama the author of the commentary in the Varanasi edition. तत = उपाभूतवृत्तिनात्प्राप्तमनुबन्धम्. नश्यत्प्राप्ता = तत्स्थ नशत्कृत्यात् प्रपात इव एति प्रपाता यथा न तथा. प्रपात = विनाश नद्या पला न दा = प्रसिद्धी. Hopes formed in this world are bound to have a fall as precipitate as that of a river bank. In the first three lines the fact that the pleasure of the company of Sakuntala has vanished for good is established by having recourse to so many alternatives. The fourth line contains a general proposition which suggests that the hope which the king forms of being united with Sakuntala is to fail miserably. (3) Ra. तत = पूर्वानुभूत यत्कृत्यात्प्राप्तमनुबन्धम् वस्तु एत

(चत्वार पक्षा) मनोरथानाम् (अभिलाषाणां पुनः समागमाभिलाषाणामित्यर्थः) अतटप्रपाता (अतटरूपा प्रपाता, अवपतनस्थानानि) The idea is whichever of the alternatives we accept, it is impossible to hope for reunion with Sakuntalā. Dream, a spell of magic or hallucination of the mind deals with unsubstantial things. If what I have enjoyed is the fruit of some meritorious action of mine, it has already been exhausted and cannot any more bear similar fruit. These alternatives therefore are like steep places (अतटा) for my hopes to leap from, just as a man leaping from a precipice has no hope of remaining alive similarly in the event of any of these alternatives being accepted my hopes leap from a precipice and there is no room for them to revive. अतटा a precipice प्रपन्ति एभ्य इति प्रपाता places to leap from. Ordinarily the two words are synonyms 'प्रपातस्त्वददो भृगु' अमर (4) Williams एते मनोरथानाम् अतटप्रपाता 'It has certainly passed away never to return, (and so has become) the steep precipice of my heart's fondest hopes' He adds in a note "The commentator Sankara thus explains the second half of the verse 'As a man after ascending the peak of a mountain falls headlong so my hopes after ascending to the sight of Sakuntalā are precipitated' Amarakośa gives अतटा as a synonym of प्रपात and भृगु, each of these words signifying 'a precipice', but there is no reason why अतटा should not be used as an epithet of प्रपात, to denote a very precipitous declivity. (5) Our own view तत् appears to have been purposely used in an indefinite manner to denote something which the king did experience but which he was not able to describe accurately and of which the real nature he did not then know. Hence the neuter gender, तत् without the precedence of यत्, has here the sense of अनुभूत, according to a famous dictum of the Kāśyapaprakāśa. In interpreting the fourth line two things have to be remembered. The Vidūśaka has just now voiced forth the hope that the king will soon be united with his beloved. After this stanza he speaks again and contradicts (सैवम्) what the king has said therein and reiterates his conviction that the union is bound to take place. This naturally leads us to conclude that the king must have said in the fourth line of the stanza under discussion that such union is impossible. Now the most natural way of interpreting the line appears to us to be मनोरथा नान अतटप्रपाता (=

नटेभ्य प्रपाता) Hopes like these formed by you, O Vidūśaka, are like falls from precipices. Just as a fall from a precipice is bound to cause injury to a man, so the cherishing of such desires will necessarily bring grief to the king. If the king harbours hope of being joined to Sakuntalā again, he will not only not have the pleasure of her company, because that is impossible, but on the contrary he will have to undergo the pangs of bitter disappointment. The splitting up of the line into मनोरथाम् अतट-प्रपाता does not appear to us to be natural. Besides this way labours under the disadvantage of having two words अतट and प्रपात, which are synonymous and which have therefore to be somehow explained away. प्रपात in the sense of a fall and not in that of a precipice or a place to leap from, is found elsewhere in Kālid'sam. Note R 2 26, Ku 6 57. The reading एव for एते has the advantage of completing the sense at the end of the line and emphasising the fact that something has gone away for good. But another एव coming after one in the second line does not look quite so Kālid'sam. Besides एते pointedly draws the Vidūśaka's attention to the hopes he has formed. We, therefore, prefer एते.

vi 10 2, 3—मैवम् not so vi 1 that hopes of union with Sakuntalā are like falls from precipices. अचिन्तनीय is used predicatively, takes place unthought of. It is true there are at present no visible chances of union with her. But the union is destined to happen and will happen in some way we know not of. Look at the ring. You never thought you would obtain it. Still you found it. Similar will be the case of union with Sakuntalā. The Vidūśaka's speech draws the king's attention to the ring which he now apostrophises.

Stanza 11 Construe — (ह) अद्भुतीय, तव मुचरित मम इव प्रतन् [आतीदिनि] पत्रेन विमन्वने, यद् अह्वनयमनोहरामु तस्या अद्भुतीप् लब्धपद च्युनमनि । (पृष्णितप्रा)

Dusyanta, the fond lover, is seen in this stanza. The fruit alone can prove how much good action one has performed. There is no other test. The fruit shows that both Dusyanta and the ring had only a small quantity of good to their credit since their association with Sakuntalā lasted for a very short time. अह्वन - हरामु, glorifies the exalted place which the ring had attained and serves to intensify the wretchedness of its fall. अद्भुतीप्—Rāghava

accounts for the plural in three ways (1) The ring was made to fit a male finger and Sākuntalā had to pass it from one finger to another before she found a suitable place for it (2) The ring was a gift of love and Sākuntalā's intense affection led her to put it round every finger with a view to make it touch the entire hand (3) The ring must have passed from one finger to another as Sākuntalā grew thinner and thinner in separation. We think the first explanation is preferable. With reference to the third explanation we have to observe that there is no reason nor evidence to believe that Sākuntalā grew thinner during the few months she was at her father's hermitage. On the contrary as she was advancing in pregnancy she probably must have grown a little fatter if at all. The real pangs of separation and consequent thinness came only after her rejection by the king in the fifth Act.

VI 11 1 ३ यदि भवेत्—Because that other man would not have been able to appreciate the love of which the ring was symbolical.
 VI 11 1—केनोद्घातेन by what occasion. VI 11 5 6—Construc अणि with एष (विदूषक) Sānumatī means to say the Vidūṣaka also is impelled (आकर्षित) by her curiosity i.e. she wants to know exactly what he also wants to know. Williams takes एष to refer the king 'By my curiosity also he (would be) incited (to tell the reason)'

Stanza 12 Construc—अथ द्विन्द्वे एकैः मदीयं नामाद्यं गणय । यावद् अन्त गच्छामि तावद् (ः) प्रिये मद्वरोद्गुह्यप्रवेशेनेता ज्ञातव्यं समीपम् उपैष्यति इति [प्रिया मया प्रत्यभिहिता] १ (वसन्तनिलका)

The signet-ring was engraved with Dusyanta's name which contained three letters. Before Sākuntalā went to the end of the name by counting one letter every day the king's messenger was to wait upon her. This means he was to arrive within three days गच्छामि = गमित्यसि according to 'वर्तमानसामीप्ये वर्तमानवद्वा', already explained (vide p. 219 above).

VI 12 2, 3—रमणीय charming romantic अवधि 'appointment engagement, contract' विसर्वादिन is past passive participle of the causal of विसर्वादति, and means 'made to disagree or fall'. The appointment is called charming or romantic because it was an appointment between such a loving couple. The idea is Dusyanta had made such a romantic appointment or agreement

with Sakuntala as is described in stanza 12 above. But Iates intervened and prevented him from keeping that appointment. Compare for the expression 'रमणीय खटु कयायागो नृपसन विसवादि' स्वप्नवासवदत्त 16) 1-9 vi 12 11-अथवेदशा—This shows Sakuntala was not aware of the curse vi 11 12 गृहीतोऽनन—Perhaps here the Vidūṣaka is referring to the eighth of the ten conditions of love sickness viz उमाद which is generally followed by मूर्च्छा and मरण. He has observed many of these in the King and is afraid what his unmaada would lead to (R). For these ten conditions of love read चभूरागास्तदनु मनम मगतिर्भावना च व्यासति स्यात्तदनु विषयश्रामतश्चतस्रोऽपि। निद्राच्छट्स्तदनु तनुता निम्नपत्व तना नूमादो मूर्च्छा तदनु मरण स्युदगा प्रथमण ॥ Also our notes on हर्षचरित उच्छवास I p 64 and जगद्वर's commentary on मात्तमामाधवvi 15

Stanza 13 Com rue वनुरखोमगा गुति त वर विहाय दय नु लभमि निम्नर्मा। अथवा अचनन गुण न त्ययत ताम। मया एव वस्मात् प्रिया अरधीरिना। (वाम्यद्विग)

The king began with the determination of rebuking the ring, but ended by rebuking himself. The ring was on Sakuntala's lovely (ननुर) and delicate fingers yet it left the hand and helpily (नि) merged into the water. The king could not know why it acted in that way (वय नु). Its action suggests the case of a person who in the midst of all enjoyments at once becomes unaccountably (वय नु) disgusted with life and commits suicide by drowning himself. अथवा corrects the previous thought नाम denotes अनुपमम्. It is true that a non-animate object like the ring is incapable of appreciating merit. But the king was possessed of चतना. He should have understood the worth of his beloved Sakuntala. Why did he then repudiate her? He thus deserves to be rebuked not the ring.

vi 13 - वय खादिद्यास्मि—This shows the Vidūṣaka's utter callousness towards what he considers the mad ravings of the king. While the king is seriously lamenting his unjust and insane rejection of Sakuntala, the jester is jocularly thinking of the pains caused to him by hunger. The audience enjoys the fun furnished by the contrast between the mental attitudes of the two. The entrance of Caturika with the pietarc board when the king is apostrophising his beloved is very cleverly managed vi 13 9-मधुराव प्रवग (1) The representation of the (various)

feelings (such as fear curiosity etc) is beautiful on account of the exquisite delineation or drawing (मधुरावस्थानेन मनोजलेखनेन दर्शनीयं सुन्दरं भावानुग्रहेण भावाना भीत्यादिविकाराणां चित्रणम् (2) मधुरावस्थानम् the beautiful posture (3) अवस्थानम्—आकृति the beautiful features of the girls. The first is to be preferred. The last is not so flattering to the artist's skill (R). Williams explains the sentence thus 'The presence of the prevailing sentiment (love *rati*) is delightful by its sweet abiding in every part' vi 13 10- निम्नो देगेषु in the low and high regions of the picture Abhuranna explains this as नाभिस्तनादिषु'

Stanza 14 Construe — चित्रे यद् यद् साधु न स्यात् तद् तद् अन्यथा क्रियते । तथापि रेखाया तस्या लावण्यं किञ्चिद् अन्वितम् । (अनुष्टुभ्)

To the Vidūṣakā and Sānumatī the picture appeared to be in admirably faithful likeness of Sākuntalā. But Duryānta was not satisfied with it. He thought Sākuntalā was far more beautiful than she appeared in the picture. For the picture (रेखा drawing) had only partially (किञ्चित्) delineated her loveliness. And this was so in spite of the king's constant endeavours to improve it and bring it as near the original as possible यद् यद् stands for साधु न i e those parts of the picture which the king thought did not do justice to Sākuntalā's beauty. All those (तद् तद्) were now and then being made otherwise i e improved. There is also another way of interpreting the first half of the stanza. (2) It is the usual practice of painters to touch up whatever does not appear good in a picture if painted *en plein air*. But even if we made allowance for this practice we could not but say means the king that her loveliness was only partially delineated in the picture. This explanation is not so good. (3) Williams 'Whatever is not well (executed) in the picture (whatever falls short of perfect beauty) all that is wrongly portrayed. Nevertheless her loveliness is in some measure possessed by the drawing i e the artist has to some extent made a likeness though very inferior to the original.' Williams apparently supplies कृतम् after साधु न. It should be noted that यद् यद् grammatically refers to साधु, नत् नत् consequently must refer to the same, because the relative and the demonstrative pronouns signify one and the same thing in a sentence. Then the meaning would be तद् तद् [साधु] अन्यथा [i e असाधु] क्रियते. This gives us exactly the opposite of the

sense required. Hence an emendation is proposed ११७ यच्चदसाद्य चित्रं स्यात् etc. With reference to this we have to remark that as यच्चदसाद्य is not given by any Ms. or edition it cannot be adopted. It should certainly be noted as one of the many emendations proposed for Kalidasa's original readings. If however, we take यच्चद to refer to साधु न is noted above this difficulty would not arise.

१११४ २—एतत् = चतुर्दशलोकात् राज्ञो वचनम्. Saunumati says that the king's idea that the picture does not do justice to Sakuntala's beauty is quite in keeping with his love which has now grown intense through repentance. For a lover can never feel that a portrait however exquisite is an exact likeness of his beloved. There is another reason why the king says so viz. his absence of pride or modesty (अनवशेषे अक्षय्यस्य अभावः विनयः इत्यर्थः) to say that the portrait is an accurate representation of Sakuntala's beauty would be like praising indirectly his own skill in painting. The king's modesty would not allow him to do this १११४ ७—साधुः कृष्टिः one who has his sight in vain. We believe the Vidushaka hardly deserves this cruel cut. Even Dusanta himself had been struck equally with the beauty of all the three young girls at first sight. It is to the credit of the Vidushaka that on closer examination (निर्वण्य) he could correctly guess who Sakuntala was १११४ १३—१४, केशरत्नम् = बद्धा केशाः the braid of hair. The word केश appears superfluous केशान्तः the region of her hair i. e. the mass of her hair केशान्तेन चदनम् and वाभ्याम् represent what is called an उपप्लवण तृतीया i. e. the instrumental used in the sense of 'characterised by', according to द्रवमूर्तत्वात् वा २ ३ २१ अपमूर्ताभ्याम् = गतिताभ्याम् drooping.

Stanza 15 Construe —मन्त्रिः श्विभ्राजगुणिविदिशः स्वप्रान्तपुद्गलः । इदं च कदाप्यनिवम ज्युः शणिकोष्ठवासान दृश्यम् ।^१ (जार्वा)

Perspiration and tears are among the eight साधिवक्त्राः (a division of अनुभावः) which are the effects of स्थायिभावः or the permanent underlying sentiments such as रतिः etc. Vide S. D. ३ १३ १२६. These therefore, unmistakably show the king's intense affection for Sakuntala. That's why he calls them his भावविह्वलवर्णिकाः arising to the puff of the paint. When a drop of water falls on a painted picture, the part rendered wet rises up. That is its उपप्लवणम् (breathing up) रतिवत् means

both 'a brush' and 'colour or paint'. But as the word has been used in the very next sentence in the sense of 'a brush' it is better to adopt there the reading वर्णिकाम्, वर्णकम् also means paint and is found in some editions.

Stanza 16 Construe — गूर्व माक्षान् उपगता प्रियाम् अपहाय पुनः चित्रापि-
नामिमा ब्रह्म मन्यमान (अहं हि) निकामजला म्योतोवहा पथि अनीत्य, (हे) मत्से
मृगतृष्णिकाया प्रणयवान् जात । (वसन्ततिलका)

When first Śākuntalī came to him in person, Dasyantā abandoned her. But now he was making much of her portrait. His conduct, therefore, is as ridiculous as that of one who passes on his way a river of plentiful (निकाम) water and then longs for the mirage to quench his thirst, पूवम् and पुनः show the contrast between the king's previous and subsequent temperament. मृगतृष्णिका (mirage) is so called because that phenomenon is said to excite the thirst of deer who run to it for drinking water and are deceived. The word 'fands in literature for an illusive hope which has no chance of being fulfilled.

vi 16 3 गप . मत्रान् — This is said by the Vidūṣaka to himself. Certainly the king has crossed a river and passed on to a mirage in abandoning Śakuntalī and making much of her portrait. But if the Vidūṣaka were to express this opinion of his aloud, he feared he would make his friend's condition still more hopeless. Hence this speech is svagata vi 16 1— लेशितव्यम् is grammatically correct, though लिखितव्यम् can also be justified vi 16 6—अनिरूप (अभिसतो रूपम्) pleasing to liked by.

Stanza 17 Construe — मैकतलीनहममिधुना म्योतोवहा मानिनी कार्या ।
ताम् अभित निषण्णहरिणा गीरीगुरो पावना पादा (कार्या) । शरालम्बितवत्कस्य
च तरो अहं कृष्णमृगस्य मृदङ्गे वामनयन कण्डूयमाना मृगी निर्मातुमिच्छामि ।
(शार्दूलविश्रीडित)

In trying to improve the picture the king wanted to add such things to the canvas as would create the impression that it was a peaceful hermitage enjoying perfect security from outside and that the prevailing sentiment which then governed even the lower creation, not to speak of Śākuntalī and others, was love. The hills of the holy Himālaya (गीरीगुरु the father of Pṛvatī), the trees and the barks suspended therefrom all give an idea of the quiet hermitage. लीन, निषण्ण and the action of the doe show the perfect security they enjoyed (R). The swans were resting in couples and oh! how loving the couple of the deer was. If the

antelope were to move his head just but a little, his beloved's eye would be pierced! How confident of each other's love they were Compare मधु त्रिरेष कुमुद्वपात्रे पथी प्रिया स्वामनुदत्तमान । गृह्यण च स्पर्शनिमीलिताक्षी मृगीमकण्डूयन वृष्णमार ॥ Ku 3 136 मैकत (सिक्ता सन्ति अस्मिन् दग) is derived from सिक्ता (sand), which yields four forms in that sense, according to 'सिक्ताशर्कराभ्या च and 'देशे लुविञ्चो च पा 5 2 101-105 (संक्रान्त घट । शर्कर । पादण् मनुष् च । सिक्ता सन्ति अस्मिन् देश-सिक्ता । सिक्तात् । संकत । सिक्तावान् । एव शर्करा च्यादि (नि को) पादा प्रयत्नपर्वता hills contiguous to a mountain

vi 17 ३-कूर्चं—चम् the beard vi 17 4-अभिप्रतमत्र which was intended to be drawn here (but which is forgotten) न does not read अत्र विस्मृतम् Then the sense is I intended (to draw) or I have approved of another etc But the reading in the text is preferable as in the following stanza the king definitely points out what he has not done vi 17 7-वनवासस्य भविष्यति—In this sentence Sānumatī expresses her idea as regards the decoration of Sakuntalā, which the king intended to draw That decoration should be appropriate to वनवास, मीढुमार्य and विनय वनवासस्य—This suggests that the decoration must be such as is easily available to forest dwellers' It would thus not be appropriate for Sakuntalā's वनवास, if the king were to give her gold and jewel ornaments मीढुमार्य—This means that the decoration must be suitable to Sakuntalā's tenderness or delicacy—Heavy ornaments would thus be excluded विनयस्य—This indicates the absence of gaudiness or showiness The decoration must be modest and not too prominent Otherwise it would offend against Sakuntalā's modesty Rāghava, as printed in the निर्णय-सागर edition has अविनयस्य But the अ appears to be a misprint His commentary then becomes 'विनयस्य चेतनेन श्लेषरादिब्यावर्तन व्यञ्जने' He means a gaudy crest, prominently rising above one's head and attracting everybody's attention, would not be compatible with modesty That the king wanted to avoid विनयस्य has the support of southern Mss See the Reverend T Ioulkes' Kālidāsa Vol III p 152 अविनयस्य would signify Sakuntalā's immodesty in offering herself to the king But this can scarcely be the meaning

Stanza 18 Construe - (ह)सखे, कर्णापिनवन्धनम् आगण्डप्रिलम्बिकेसर

शिरसि न कृतम् । स्नानान्तरे शरच्चन्द्रमरीचिकोमलमृणालमूत्रं वा न रचितम् ।
(दशस्यविल)

The 'Śirsa' the most delicate of Sanskrit flowers and the garland of lotus-fibres, tender like the rays of the autumnal moon, certainly testify to Sakuntalā's vanavāsa and saukumārya and not even a fastidious critic would charge her with avmaya (immodesty, coquetry or foppishness), if she placed the one on her ear, so as to make its filaments hang down to her cheek, and decorated her bosom with the other. For the idea in the second half vide Ku 1 10 गण्डमयादीकृत्येति आगण्डम् । आगण्डविलम्बन्ते इति आगण्डविलम्बन । तादृशा केमरा यन्त

vi 18 4-चक्रिनचक्रिणा greatly frightened vi 18, 5-आ एष — The Vidvāka forgets that he is looking at a mere picture. The king's excellent art has misled him (R). In view of later developments it is significant to note that he is the first to take the picture as real. कुमुमञ्चर shows that the bee is doubly guilty, first because it is a thief (पाटञ्चर) stealing honey and secondly because it is rushing at (अभिलक्षते) Śakuntalā's face.

Stanza 19 Construe — एषा भवन्तमनुरक्ता कुमुमनिपण्णा मधुकरी तृपितापि सती (भवन्त) पनिपालयति । त्वया दिना सा मधुं न खलु पिबति । (आया)

Reference here appears to be to a creeper which Dusyanta had painted in the portrait with a female bee sitting on a flower. How completely under the influence of love the king is at present is seen from the picture of the affectionate bee that he draws. The Madhukari has already perched on a flower. She is waiting for her lover. Why should the bee then experience the fatigue of falling at Sakuntalā's face leaving his beloved in such anxious expectation भवन्तमनुरक्ता—verbs signifying 'love' generally govern the locative. But derivatives from अनुरञ्ज् are occasionally used with the accusative and in such cases अनु is taken separately and understood as a कर्मप्रवचनीय governing the accusative. Compare 'अपि वृषलमनुरक्ता प्रकृतय' Mu. 1 also vi 16, 'कथं वसन्तमेवा जार्यचारुदत्तमनुरक्ता । मुष्टुं त्वद्विदमुच्यते 'रत्न रत्नेन नमच्छते' इति' Mb. 1. For the idiom in the stanza vide Ku 3 36.

vi 19 1-जम्बिवातम् (courteously) is used adverbially. Śaunakī means to say that this way of warding off the bee was

very polite indeed अथ should be understood to have been used colloquially somewhat similar to the English 'now'. Or Sanumati might have meant she had never before seen a bee so courteously warded off but she saw it 'today'. William's does not seem to understand the meaning of this sentence, for he observes "The meaning is somewhat obscure but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is by a threat." vi 19 3 वामा perverse, obdurate. The bee is so called, because it would not go away from Sakuntalā's face, around which it was hovering inspite of the king's courteous request. The bee of course could not accede to the king's desire because it was a bee painted in a picture. The Vidūṣakā, the king and Sanumati have all been deluded into supposing that the picture was a reality. Hence the Vidūṣakā's condemnation of the class of poets.

Stanza 20 Construe जङ्घ्वात्तन्मपल्वलामनीय मया रत्नोत्सवपु
 मन्दयमेव पीते प्रियाया त्रिम्वार (हे) भ्रमर, म्य शमि चेतु, स्वा वमलोदरं न्यनम्य
 वाग्यामि। (वसन्निग्वा)

It may be noted that the present portrait represents the incident of the attack of the bee on Sakuntalā's face depicted in Act 1. The description of the heroine's lower lip contained in the second line of this stanza was consequently not applicable to her then. But the king is now under delusion and possesses no discrimination of this kind. विम्बाघर is to be dissolved as a मध्यमपदलापो compound vi 7 त्रिम्वार अघर. अघर विम्बमिव would yield अघरविम्बम्. Note 'त्रिम्वार इति वृत्तौ मध्यमपदलापिन्याम्' वामन वा सू 5 2 15. We can also dissolve the compound as विम्ब इव अघर. विम्बाघर, which is a वमधारय formed according to 'विषाण विम्वेषे बहुलम्' पा 2 1 7. *Bimba* is a fruit (Marathi ताडले,) which becomes extremely red when ripe and with which the lower lip of beautiful women is often compared. वमठोदरः—The idea is based on the fact that when the lotuses close in the evening, some bees get imprisoned therein and have to wait till the morning, when the lotuses bloom again, for their release. Note 'गत्रिगंमिप्यनि भदिप्यनि सुप्रमात भाम्बानद्रप्यनि ह्मिप्यनि चत्रवालम्। इत्य विचिन्त्यति वीपगने त्रिपे हा हन्त्र हन्त नालिनी गज उज्जहार' quoted as an example of विषादन in the कुवयानन्द p 111.

vi 20 3—After uttering एन भेस्यति in response to the line >

stanza 20 the Vidūṣaka comes to know his mistake. He then laughs at his own folly and says 'एष सवृत्.' The humour of this lies in the fact that the exquisite delineation of the picture had made the Vidūṣaka mad first as we already have seen, and then the king caught the disease. But the Vidūṣaka bluntly attributed his own madness to that of the king. He has something of a Laalstaff in him, as we already have noted. Observe that then too the Vidūṣaka did not exactly admit that he had become mad. He merely said 'दृशवर्ण इव as though of similar colour' vi 20. 'प्रहस्य' serves a double purpose. It is 'laughing' at his own folly when it goes with 'आत्मगतम्' and at the king's when it is construed with 'प्रकाशम्'. For, it is clear that the king must have heard the laugh though he could not hear the 'आत्मगत' speech. vi 20 ४ - अवगतार्था have realised the fact (that it is merely a picture). Sānunnatī had also been caught in the delusion. 'अवगत' refers to the king. If Sānunnatī, who was a mere outsider, was deluded by the picture, there was no wonder if the king, who apparently was experiencing (अनुभावी) all that he had painted should be caught by the delusion. Williams reads 'अवगतार्था' and translates 'Even I now did not understand the thing how much less should he perceive that it was painted?' Raghava understands 'एष' to refer to the Vidūṣaka. The idea is the Vidūṣaka being a dull-headed man, proof against the influence of all sentiments could not all along forget that it was merely a picture and hence reminded the king of the fact. This is bad, because the Vidūṣaka himself admits he had become mad. vi 5 9 - पीरोभाग्यम् meddlesomeness, fault-findingness. Note 'दोषैकदृक्' 'पुत्रीभागी' 'अमर' 'पुरोभागीन' भाव पीरोभाग्यम्. The Vidūṣaka showed himself to be fault-finding, because he informed the king of his delusion. A man who finds faults with others is usually a man who is meddlesome. Such a man naturally has to push himself forward. Thus these three senses pushing forward, fault-finding and meddlesome are allied and are expressed by one word. Vide above p. 398.

Stanza 21 Construc — नन्मयेन हृदयेन साक्षादिव दयानमुपमन्भवत मे जन्ता स्मृतिकारिण्य स्वया पुनरपि चिन्नीयता । (आर्ता)

The King's heart was wholly absorbed in Sākuntalā (नन्मय) He was thus experiencing the pleasure of her actual sight. But

the meddlesome Vidura reminded him that it was a mere portrait and the king's beloved, who up to now appeared to him to be present in flesh and blood, was again transformed into a picture. चित्रीकृता— If this were understood in the strict Pāṇinian sense, it would suggest that Dusyanta yet refused to acknowledge that it was a mere picture, but thought that it represented a reality. This stanza is quoted in the सरस्वतीकण्ठाभरण of भोजराज (p. 320 निर्णयसागर), where we have दर्शनपथमायाता for दर्शनमुखमनुभवत.

vi 21 1, 2—पूर्वापर मार्ग — This is explained in more ways than one (1) Our own. This course of separation is unprecedented inasmuch as it involves a contradiction between what has preceded (पूर्व) and what follows (अपर) i. e. the king's previous and subsequent conduct. When Sakuntalā comes to the king of her own accord, he repudiates her and when she has gone away, he pines for her, thinks much of her picture and even sheds tears. This appears to Sānumatī to involve a contradiction. According to the well known principle of 'स्वयं कृत्वा त्याग विलपनविनोदोऽप्यमुलभ' (U iii 30) the king has no right Sānumatī thinks, to bewail the loss of Sakuntalā, but he does it. Hence the virodha. Such a separation of a lover and his beloved is never heard of before. Hence the अपूर्वात्वा of the विराहा. (2) Haghava. The virodha or separation according to him consists in the new separation from Sakuntalā, which the king feels when he is made aware of the fact that it was merely a picture-board that he was looking at and not an actual scene from life. To feel the pleasure of union and afterwards to undergo the pangs of separation simply at the sight of a picture was no doubt extraordinary (अपूर्व). But the scholiast explains the अपूर्वात्वा by saying that the king was up to this time experiencing the 8th condition of a lover viz unmadā, which really should have been followed by the 9th viz murchā and as this has not happened, the king's virahamarga is अपूर्वा. He explains the पूर्वापरविरोध as follows. First the picture was cognised to be a picture, then in a state of love intoxication it was mistaken for a real scene from life. Again the consciousness of its being a picture dawned on the king's mind. Thus there is a contradiction between the first and the subsequent cognitions. (3) Williams. 'This demeanour (of one in a state of) separation, opposing first one thing and then another is singular (unexampled, without a

precedent) ' पूर्वपिरविरोधी may mean 'setting itself against everything from first to last,' or 'from first to last untoward ' Lovers, when separated from each other, were supposed to find comfort and amusement in various trifling employments expressive of their passion (see Me 92); but here was the case of one whom nothing could divert It is clear from the above that Williams does not understand the meaning of the line

Stanza 22 Construe —प्रजागरात् तस्या न्वप्ते ममागम खिलीभूत् ।
वाप्यस्तु चित्ररतामपि एता द्रष्टु न ददाति । (अनुष्टुभ्)

The king explains how he is experiencing ceaseless (अविश्रान्त without a break) pain Relief could be obtained either by union with her in a dream or by observing her in a portrait But wakefulness and tears (which are always associated with Sanskrit lovers in separation) denied him this खिल —लम् a piece of waste, uncultivated land and खिलीभूत् to become obstructed or blocked. Vide Ku 2 15 For similar idea vide Me 95, 110, V. n 10

vi 22 3—How long is the king's lamentation to go on in this way ? The poet cuts it short in a *catura* way by making Caturikā enter at this stage vi 22. 7—अन्तरा on the way vi 22 12, 13—मया आत्मा my person was carried off by me : i. I made good my escape Williams points out that this idiom and construction are peculiar to Prākīta

vi. 22. 14—दुहुमानगनिता—I pay her very great respect of which she has grown proud If she were to know that I am diverting myself with Sakuntalā's portrait, she would be enraged The portrait of Sakuntalā is therefore better concealed vi 22 18—आत्मानम् may refer either to (1) the Vidūṣaka, who being the confidante of the hero in matters of love was very likely to incur the anger of the queen and it would not be easy for him to make good his escape as for example Caturikā had done In concealing the picture he therefore, thought that he was saving himself (2) or the king, who naturally would be protected from the anger of the queen if the portrait was concealed. The Vidūṣaka humorously says that in concealing the picture he is really affording protection to the king himself who is sure to be roughly handled, if Queen Vasumatī comes to know what his means of diversion is The remark is intended to show the दक्षिण्य of the

king : The scandal of Sakuntala's rejection had spread far and wide (vi 1 14, 15) The ladies in the harem must of course have heard everything about it, What the king is afraid of is not that Queen Vasumati would come to know of his love for Sakuntala, but that she would learn that he had drawn a portrait of Sakuntalā and was diverting his mind with it

vi 22 19 अन्त कूटान्—This has reference to the fiery anger of Queen Vasumati, which resembles the deadly poison (कालकूट-दम् is the same as हालाहल-रम् churned out of the ocean) in its effects. I of the comparison of a woman to the deadly poison vide 'हालाहली'नेव विष विष रमा जना पर व्यत्ययमत्र मन्वते ('निषीय जागनि मुनेनत विव स्पृशन्निमा भूचति निद्रया हरि' quoted in the कुल्लयानन्द p 27 28 an example of पद्यमापहृति शब्दाय is imperative 2nd sing of गव्यायति, which is causal of शब्दायते Vide above on 1 1 19 The Bengali reading अन्तपुर्वकूटवागुरात् (from the snare of deception of the harem) seems to suit 'मुच्यते' better. Women can well be looked upon as practising deception or magic (कूट-दम्) to attract their lovers and they certainly are the snares (वागुरा) wherein many a man is easily inveigled. But note that जन्त वागुरात् has reference to the softer influence of the harem, the influence of love and attractive charms. The Vidūṣaka could not have referred to this as he knew full well that the king was not in a position to fall a victim to the kṛtāvagurā of Vasumati. What he feared was the anger of the queen, which is well expressed 'by' अन्त कूटान्, 'अन्त वागुरा'-should, therefore, be rejected. Besides श्रियात् मोक्ष is not an uncommon expression. मेघप्रतिच्छन्द (मेघस्य प्रतिच्छन्द-मास्य likeness यस्य) was the name of a palace. It was probably very high and resembled a cloud. That was why Mātali found it easy to descend thereon. 0 22 22-प्रथम ' 'पेक्षते shows regard' to his first love ' प्रथमा च प्रमी सनावना (respect 'honour) च This stands by metaphor for the person to whom honour was first paid by the king viz his previous queen Vasumati. गिरिलसीहृद—This is of course towards Vasumati, because Sakuntalā was now the sole object of his sauhṛda or affection. Compare 'वय' मामन्व¹⁰ सक्रान्तदूदयमुपगलयन्मपि ते भेदी न रक्षयिष्यति । M iii 'अधि'मुषे, अन्यमत्रान्तभ्रमाणो नागिवा अधिवे दक्षिणा भवन्ति । V iii 11 22 28 'कार्यज्ञा who knows the importance of state business 'When Vasumati saw that the Pratihāra was carrying a state document-

in her hand she concluded the king would be busy with his state affairs and desirous of avoiding causing him any disturbance (अपरोह) she returned. It is very clever on the part of the poet to send the queen away in this way. When Caturdā reported to the king that Queen Vasumatī had taken from her hand the box of brushes (वर्तिकाकरण्डक) we feel sure that she would arrive on the stage and a scene similar to that between Queen Irāvati and Agnimitra or Ausnati and Purūravas would follow. But when Kālidāsa wrote his Sākuntalā his aim had reached its he had come to know that the introduction of an upanīvikā as in his Vikramorviśāva or of upanīvikās as in the Mṛgavik-gnimitra, marred the beauty of the character of the heroine by diverting the attention of culmat on and the reader or the spectator from the nāyikā to the upanīvikā. He therefore, cleverly manages to keep Vasumatī off the stage and thereby not only avoids the possibility of an unpleasant meeting between her and the king, but also brings out a salient feature of her character viz her tendency not to meddle in the official business of her husband and her care not to cause him any disturbance in the performance of his public duties. The audience may primarily understand by the word kṛya in this sentence the important business in which the king was engaged at present viz his new love-affair. VI 22 ३ अथ बहुलतया by reason of the length of the calculation of a collection (जानम्) of treasures (i. e. revenue received from various quarters). It appears on that very day revenue had flowed into the minister's office from many provinces. He had therefore to supervise the counting thereof which took much of his time. The result was he could investigate only one case on that day. The sentence shows by the way that one and the same minister was entrusted with the work of receiving revenue and that of administering justice. VI 22 34-अनुवाच्य-जनवाच् is often used in dramas in the sense of reading to oneself (especially before reading the same aloud). समुद्भव-हारी carrying on business by sea मार्ग a company of merchants or caravan that trades together न बाह्वनि अमी who leads a company of merchants a leading merchant the Director or the chairman of the the Board of Directors of a Company to speak in modern terms. These two words are important from the point of view of the condition of contemporary society.

It appears that as early as the days of Kalidasa Indian merchants were not only trading across the seas, but had actually floated large companies to do that business. vi. 22. 35-तपस्वी—This shows the helplessness of a childless man. The word has a subjective significance in view of the present mood of pessimism regarding his future which has overcome Dusvanta राजगामी—Manu lays down that the king should appropriate to himself the property of the varnas other than the Brahmanas in case of the failure of issue. Note जहाय ब्राह्मणद्रव्यं राजा नित्यमिति स्थितिः । अत्रेषु तु राजानां सर्वाभावः ह्यस्मिन् Ms. 2. 189 vi. 22. 36-37-वहुधनं भवितव्यम्—This shows the prevalence of polygamy in the poet's days, especially among the rich. The Prakṛita साक्वेदजन्म stands for साक्नक्म्य which means belonging to Sāketa. Sāketa is the same as Vudhya Williams and others all paraphrase साक्नक्म्य by साक्नक्म्य. Only राघवभट्ट takes it to be साक्वेतस्य. Evidently his reading must have been साक्नक्म्य vi. 22. 40-श्रेष्ठी (a merchant) is the same as the vernacular शेठी or शेठजी पुमान् सूयते अनेन दनि पुंसवनम्. It is the first of the twelve purificatory samskr̥tas, being a ceremony performed on a woman's perceiving the first signs of a living conception with a view to the birth of a male child. It does not appear to be a necessary rite and is not generally performed in modern days. Note 'व्यक्तं गर्भे तृतीये तु मान् पुंसवनं भवन् । गर्भाज्यसक्तं तृतीये चच्चतुर्थे मासि वा भवन् ॥ शौनके vi. 22. 42—नूनं indeed, verily it is quite clear विवथम् inheritance, property left at death. From this incident of the merchant we can have some idea of the law of inheritance as it prevailed in the days of Kalidasa. It appears a widow had no right to inherit her husband's property. She was only entitled to maintenance. Minister Pisuna had probably made inquiries whether Dhananutra had any issue and on learning that he had none had decided that his large fortune should lapse to the crown. But Dusvanta wanted to make further inquiries as to whether any of the late merchant's wives was *enroute* and when he was told that one of them had just had her puṁsavana ceremony performed, he reversed the minister's decision and decreed that the property belonged to the child in the womb. It thus appears that though a widow could not inherit her husband's property, a child in the mother's womb could. Then again it would appear that though a widow was not entitled to the property of her,

husband, a daughter could inherit her father's property. For Dusyanta's decision was that the child, in the womb, which means either a son or a daughter of dead merchant, was, to succeed him. This incident also serves to show the great regard which the king had for justice. Even at the risk of losing a large fortune which had lapsed to him according to the minister's decision, he saw that justice was done to the child yet unborn. The dramatic purpose of introducing this incident is however to bring prominently to Dusyanta's notice the helplessness of a childless man and to make him feel the repudiation of Sākuntalā the more.

Stanza 23 Construc — प्रजा येन येन स्मिन्नेन कन्धुना विमुञ्चन्ते, स म पापाद् क्लेशे तामाम् दुष्यन्त इति बुध्यताम् । (अनुष्टुभ्)

There does not appear to be much propriety in making this declaration at this particular time. It does not seem to serve any very great dramatic purpose. It shows the king's parental regard for his subjects and bears evidence to the fact that since the repudiation of Sākuntalā he has become extremely soft-hearted. No sooner does he hear the death of Dhananutrā than the plight of people who lose their relatives at once rises before his mind and he assures them that he will befriend them in every way. स म दुष्यन्त (instead of सस राजा) shows that the king wants to be on quite familiar terms with his bereaved subjects. पापादक्लेशे (1) sin excepted & e except in those cases where sin is involved. This means Dusyanta would not be a husband to a widow (2) except when the dead man is a sinful person. It may be that a man by committing thefts earns enormous wealth for his relatives. He is hence extremely dear to them. If he dies, Dusyanta won't act his part towards those relatives. (3) 'the wicked, excepted' Williams. He seems to mean that Dusyanta will not be a loving kinsman to the sinful or the wicked, if they undergo bereavement.

vi 23 1—The Pratihārī's going out, making the proclamation and returning, which all take place in such a short time, are to be accounted for by having recourse to dramatic convention, by which we are to suppose that things which the poet says have happened, have happened. Vide for such situations Mu

i vi 23 5—मूलपुरुष (मूलमूल पुरुष) - really means the original

progenitor from whom a family is descended or the original man who first made the family famous. Here the word does not possess this sense but means the root man or prop man i.e. the man who is the support of the family (मूलभूत कुलस्य आश्रयन्त पुरुषः) the last surviving male वृत्तान्तं पितृ ५। 23 7 उपस्थितं त्रेय (bliss which had arrived) refers to Śākuntalā ५। 23 9—सर्वमिव—Note now and then Sammatī refers to Śākuntalā ५। 23 11

Stanza 24 Construe —आत्मनि सरोपितेऽपि कुलप्रतिष्ठा घमपत्नीं मया त्यक्त्वा नाम (या) कौत्से उप्तवीजा वसुन्धरा त्वं महतः पलाय कपिप्यमाणा (जामीत्) । (उपजानि)

आत्मनि सरोपिते, कुलप्रतिष्ठा and घमपत्नी are all significant. To abandon a घमपत्नी is itself a serious a crime आत्मनि सरोपिते and कुलप्रतिष्ठा heighten it still more नाम shows censure (कुत्सनम्) (R) How foolish I was to abandon her! सरोपितः आत्मनि 'this refers to the idea that the husband himself is born in his wife in the form of his son and the wife is therefore, called श्रुति' Note पतिमाया सुप्रविद्य गर्भो भूवेहः जायते । जायायान्ति जायात्त्व पदस्या जयते पुन ॥', Ms १ 8 also—कुत्सुव thereon, who quotes 'श्रुति' passage in support of the above view and अटगादङ्गाद सभवेसि हृदयादविजायते । जामेव पुत्रनामासि स जाव दग्धः शतम् ॥' The simile in the second half is very happy उप्त comes from वृप् to sow, पलाय In the case of the root कल्प (to be adequate to, to bring about, to conduce to) and others having a similar sense the result brought about or the end to which something leads is put in the dative case according to the Vṛtti 'वृत्पि सपद्यमान च' (नक्षिणाया कल्पत सपद्यत जायते इत्यादि)'

५। 24 1—अपरिच्छिन्ना—This is the first indication of the birth of a male issue to Duśśanta from Śākuntalā that we obtain from Sammatī ५। 24 8—सद्यमान्वा have mounted on a doubt and have become doubtful regarding their future पिण्डभाज—This is a term applied to the three immediate ancestors of a man the father, the grandfather, and the great grandfather who are entitled to receive the balls of rice (पिण्ड) from him as opposed to लपनाज, which means three more ascendants after the great grandfather. Note 'पेभ्यज्जन्तुर्थ्या पित्राद्या, पिण्डभागिनः । पिण्डद सप्तमन्त्या सापिण्ड्य सालपोभम् ॥' मत्स्यपुराण

! **Stanza 25** Construe — न कुत्से जन्मान्ते परं घनं येयाश्चिन्ति सभृतानि'

निवपनानि क नियच्छन्ति इति पितर प्रसूतिविकल्पेन मया पवित्रतमुदकं नून
 वीताशुशोष पिवन्ति (वसन्तविरहका)

In this stanza Dusyanta is bemoaning his childlessness and its far-reaching consequences. His fore-fathers are so pained at his being *prasūtivikala* (destitute of progeny) that they actually shed tears at the prospect of not having any one to offer them libations after Dusyanta's death (अस्मात् दुष्कृतान् पन्म् अस्मिन् मृते इत्यर्थे). And more. Even during Dusyanta's life they do not get sufficient water to quench their thirst and have consequently to remain thirsty all along. For a part of the water that the king offers them is spent in washing off their tears (R). निवपनम् means a libation offered to the departed ancestors. वीतानि अशुशुषि येन नत्, नत्त्वं शेषं च वा सन्माद् शेषम् the remainder of what has been used for washing off the tears. Or the word may be taken adverbially वीतानि अशुशुषि येन नत्त्वात् शेषं दद्यात् इत्यन्तर्था. Wilhelm does not seem to have grasped the meaning of this line for he translates 'are drinking the only offering of water that is left to them (consisting of) glistening tears poured forth by me'. I or similar ideas read 'नूनं मया पन्न वसन्तः पिबन्ति चोदक-वर्जितः । न प्रकाममज्ज वाहे स्नधानसहस्रतपसा ॥ 60 मन्वर दुर्लभं मन्वा नूनमावसितं मया । पयं पूर्वं मयि श्वासं कवाञ्जमुषभूयते । 67 R । Note that it is also possible to construe वीताशुशोषे with Dusyanta himself (मया वीताशुशोषे पवित्रतमुदकम्) by supposing that the king himself shed tears at the time of offering the libations to his manes. This is not so good, though it has a parallel in 'मदिनासि श्दाननापित मयु पित्वा ईसवन् वध नृ वे । अतुषात्तानि वाप्यद्विने नृणांकोपनन जल्पञ्जलिम् ॥ R ५. 68

When Dusyanta realised the fact that his childlessness was not only painful to him here from the worldly point of view but also caused anxiety and sorrow to his ancestors in heaven the emotion was too much for him and he fainted. Even Śārunthī who generally rejoiced in his sufferings (अथ मतोऽनाहं च्छे), was touched (हा विक्, हा विक्) and is tempted to remove the king's grief by informing him of the birth of Suradāmini and his wife's residence on the Hemakūṭa. But she was prevented by the consideration that the gods themselves were interested in the matter of the reunion of these two unhappy lovers and were shortly going to bring it about. She consequently flew off to

the Hemakūta to inform her friend Sakuntalā of what she had witnessed and offer her consolation. But how long was the king to remain on the stage in a swoon? Even if he recovered, he would dwell on the same theme? A diversion was necessary. The poet, therefore, skilfully arranges the entrance of Mātali, preceded by his attack on the Vidūṣaka.

vi 25 8—मनि भवनि—The lamp here stands for Sakuntalā's son Sarvadamana, the screen (व्यवधानम्) for Dusyanta's ignorance regarding his existence and darkness for the king's despair व्यवधान also means distance. If a lamp is placed at a distance, no advantage is received from its light and one has to grope in darkness. vi 25 10—महेन्द्रजननी is Aditi, the wife of Kasyapa यज्ञभागो—This seems to suggest that the king had probably forbidden the performance of sacrifices like the celebration of the spring festival, since repentance for Sakuntalā's repudiation overcame him. Or this may refer to the practice of performing sacrifices in celebration of auspicious and joyful events such as the union of Dusyanta and Sakuntalā was bound to provoke नस 'तत्र युक्त वात्र पतिपालयितुम्' means it is not proper to wait here any longer, I must go and console Sakuntalā. But the reading in the text is decidedly better, as it forms the natural conclusion of her speech. 'As the gods are interested in the matter, I must not meddle, but wait till the proper time arrives' vi 25 12—उद्भ्रान्तमेव उद्भ्रान्तिकम् upward flight. This is how Śānumati vanishes off the stage. vi 25 14—ब्रह्मणि मायु ब्रह्मण्यम्, न ब्रह्मण्यम्, अब्रह्मण्यम् 'अब्रह्मण्यमवध्योक्तौ' (यद्य नाहं निश्च्युक्तौ) अमर. The expression is used to indicate that certain individual, if may be the speaker himself, does not deserve to be killed. It hence represents a cry for rescue, literally it means 'not well or good towards a Brāhmana'. And as the Brāhmana was the most honoured in society, such a thing meant dire calamity. vi 25 18—शतं गन्ध, गन्धं अभिमानो वा यस्य whose pride is taken away or humbled, attacked 'असत्तन्मोऽभिभूतः स्यात्' अमर. Vide R 13 5 मनोरथस्य कुन्तिना माणव (a deformed man) अनुकम्पितो माणव माणवव. For the change of न to ण read 'अपत्ये कुन्तिते मूढे मनोरोन्मगिक स्मृतः । नवारस्य च मूर्धयन्तेन सिध्यति माणव' quoted by Patañjali in his Mahābhāṣya on पा 4 1 161. The Vidūṣaka was deformed in his body and in his present plight deserved pity. vi 25 20—सत्त्वम् a spirit

Stanza 26 Construe.—आत्मन एव तावत् अहनि अहनि प्रमादस्वल्पिन
ज्ञातु न शक्यम् । प्रजान् क्व केन पथा प्रयानि इति अनेपत वेदितु शक्ति अस्ति
(किम्) । (उपजाति)

The first thought that arises in the king's mind is that it is impossible for any evil spirit to haunt his house, for he is so religious and follows his duties so scrupulously मा तावत् not certainly : *e.* it cannot be that the Vidvāsaka is overpowered by an evil spirit ममापि गृहा —This indicates his surprise at what he up to now thought to be an impossible thing viz his house being haunted by spirits. But then something strikes him and he at once changes his point of view (अथवा) and corrects himself. He is now reminded of the fact that he has unwittingly repudiated Śakuntalā and then generalises to say that in the first place it is not possible for one to know what faults one commits through carelessness day by day. Further, there is the danger of the sins of all his subjects redounding on him and it is quite impossible to ascertain fully (अनेपतो ज्ञातुम्) how they lead their lives. These considerations seem to Duryanta to account in some way for the presence of evil spirits in his house. The stanza suggests much more than what it expresses. The underlying idea is that evil spirits haunt the abodes of those that commit sin. From this point of view, kings have a double responsibility on their shoulders. It is not enough if they themselves led a pure life. They must see that their subjects also do the same. For they are responsible for the misdeeds of their subjects. In the present case Duryanta says he cannot feel sure that he has not committed any faults through carelessness in his daily life. Further it is absolutely impossible to know how each one of his subjects is behaving. Under these circumstances it is just possible that either his own unconscious lapses or the sins of some of his subjects have resulted in his house being infested by evil spirits. Note that गृह which is used in the masculine always takes the plural.

vi 26 1—अविहा (अस्र) is an *avyaya* expressive of sorrow
vi 26 2—गतिभेदेन with an altered gait. He was probably walking slowly, but when he heard the Vidvāsaka's cry of distress he changed his gait and began to move rapidly *cn.* vi 26 3—
प्रत्यवनता (पृष्ठता अवनता) निरोन्नग यस्य whose neck is bent

backwards. Matah had bent the Vidūśaka *backwards* with a view to bring his throat prominently before him, for he wanted to pretend to be thirsting for his अग्निदक्कणोपित दध्मिन् विमंशाम्—Even in these days a sugar cane is cut in three pieces before it is put in the press for obtaining juice therefrom. The Vidūśaka's reference to something eatable even in the hour of danger is characteristic. VI 26 5 हस्तमवाप्सीति स्मन् शयञ्चन इति हतावाप something to protect the hand the hand guard. This was generally made of leather. VI 26 9—गरास्वन्म् suggests that the Yavana had brought in *barrow* too.

Stanz 27 Construe—एष अभिनृयकदक्कोणितार्थी (अह) गदत् पम मिव, अल्पमान त्वा हस्मि । जानाना भयमपननुमानन्वा नृयन् इदानीं तव गरस्य भवन् । (प्रहृषिषौ)

एष implies *intention*. He did not want to kill the Vidūśaka in a clandestine manner. He wanted to announce the fact to the whole world and to दुष्यते especially. The tiger is well known for his fondness for fresh blood from the throat of his victims. अल्पमानम् struggling शर्मि—The present tense stands for the immediate future. Matah pretends that he is going to kill the Vidūśaka immediately. The direct challenge to Dusvanta with a significant adjective was meant to rouse his ire. 10. 27 1 वृषदाशन who cuts corpses 'वृषप शवमस्त्रिदशाम्' 'जमर. VI 27 5 विषय a cat. The Vidūśaka's simile is laughter exciting.

Stanza 28 Construe—या (दु) वष्य वा हनिष्यति, सद्य द्विज रीर पति । हिम धर्ममादत्त, नमिष्य अण वयसि । (अनुष्टुप्)

Dusvanta was now going to send his arrow in the direction from which the voice of the Vidūśaka came. He however, saw nobody there. Was it not likely that his arrow would hit the Vidūśaka himself? In order to avoid this possibility he wanted to consecrate the arrow and thus convert the गरस्य into an अस्त्र, which struck only the person intended. The comparison of the arrow with the swan now becomes appropriate, for the arrow was charged with the duty of hitting the-वष्य, and sparing the शय which the king was, unable to do himself. The swan's intrinsic power of separating milk from water is often alluded to in Sanskrit literature.

vi. 28 2—, मानलि is the character of Indra

Stanza 29 Construc —हरिणा अमुरा नव शक्य कृता । इदं शरा-
-मन तेपु, दिङ्गुप्यताम् ॥ सना सुहृजने त्रगादसीम्यनि वक्ष्यि पनन्ति, दान्ध जग-
-न । (वधम्यविल)

शक्यम् the target इदम् means that which is already strung and fitted with an arrow and only waits to be drawn. In the second half Mātali pays a compliment to the king by calling him मन् and suggests that as he is his friend he does not deserve to be shot at, but welcomed with good grace. The king at once greets him.

vi. 29 1 अस्त्रमुपसहृन्—This refers to what is technically called the samhāra or withdrawing of a missile as opposed to its prayoga or fixing (Vide R. 5 57) which was to be effected by the repetition of certain appropriate charms. vi. 29 2— इष्टिपर्जमारम् = इष्टिपर्जरिन् This is a णसुत् or gerund in अम्, from the causal of म्, obtained according to उपमाने कर्मणि च पा 3 4 45 (जत् कर्त्तरि च । घृतनिधाय निहित जलम् । घृतमिव सुरक्षितमित्यर्थ । अजकनाथ नेष्ट । अजक एव नेष्ट । इत्यर्थः सि कौ) which means that this gerund is used to denote similitude or likeness as would ordinarily be expressed by इव (एषथसचार (= पाठे इव) गचरति. The expression refers to the custom of killing the sacrificial animal with strokes of fists. For, Mātali must have treated the Vidūśaka with such strokes. vi. 29 6—दानव, like दैत्य, is a metonymy of the demons. They are the sons of Danu and Diti two of Dakṣa's daughters and wives of Kāśyapa.

Stanza 30 Construc —स (दानवगण) किल ते नस्यु जतकता
अजय । त्व नस्य रणशिरसि निहन्ता स्मृत । यन् नैत तिभिन्म् उच्छेत् सप्त-
-मदि न प्रमथति तत् चन्द्र अपाकरोति । (प्रहृषिणी)

The fact that Dugyanta was destined (स्मृत.) to destroy the group of demons that was impossible to be vanquished by Indra does not mean any detraction from Indra's great prowess. Mātali takes care to point this out to the king by the use of the two suggestive similes in the second half of the stanza. The sun cannot remove the darkness of night, which the moon removes. This does not mean the moon is in any way superior to the sun. Williams thinks that the appositeness of the comparison depends on the fact that Dugyanta's pedigree was traceable

to the moon शनश्रु—This occurs as an epithet of Indra in the Rgveda many a time. But kratu there never means a sacrifice. It signifies power both of body and mind and is the same as the Greek kraton which has also the same sense. Satakratu in the Rgveda thus means 'of hundred powers', i. e. very strong, or 'of the strength of a hundred.' The Puranic story of Indra's having attained to the position of Chief of gods by performing a hundred horse sacrifices is of later growth. सप्त सप्तय अश्वा यस्य The sun is so called because he is supposed to drive seven horses.

vi 30 1—स = य निहन्तृत्वेन स्मृत तम रथम् refers to that famous chariot of Indra, which is known to win victory for the warrior fighting in it. vi 30 2—मघवत मभावनया by the honour which Indra pays to me (by inviting me to heaven, for killing the Durjayās or Unconquerables). मघवन (the rich or wealthy) is also another epithet of Indra in the Rgveda though not an exclusive one like Satakratu. vi 30 4—किञ्चिन् निमित्त यस्य arising from some cause Matali pretends not to know the cause. Its specific mention would have put Duryanta to shame and perhaps brought on the old malady of repentance.

Stanza 31 Construe—अग्निं चल्तिन्धनं ज्वलति । पश्यन् विप्रवृत्तं पणा व्रते । हि प्राय जनं स्व महिमानं क्षोभान् प्रतिपद्यते । (आया)

विप्रवृत्त offended स्वम् proper, intrinsic क्षोभ provocation Matali wanted the king to rise to his intrinsic greatness or prowess and therefore he provoked him by troubling the Vidutsika.

vi 31 1—दिवस्वनि is Indra lord of heaven परिगतं जयं यन् who has known the facts.

Stanza 32 Construe—(यावत्) इदम् अधिष्यन् धनुः शयस्मिन् कमणि व्याप्तुं तावत् केवला त्वन्मतिं प्रया पालयतु । (अनुष्टुप्)

The two powers that governed a kingdom in ancient days were the king's hand and the minister's head. Now the former was engaged (व्याप्तुं) elsewhere, so the latter remained alone (केवला) to carry on the work.

It appears a few days have elapsed since the incidents described in the Praveśika happened. The king's disillusionment has been terrible, indeed. He forgoes all concerns of life and

cancel even public functions of joy such as the celebration of the spring-festival. His unjustifiable repudiation of Śākuntalā has spread far and wide over the kingdom and everybody is talking about the scandal. The king's position in public eyes must have been ridiculous, and he must have considerably gone down in the estimation of his subjects. But even, at home his grief knows no bounds. He is a victim to the bitterest kind of remorse which creates a very adverse effect on his health. Though ordinarily a man, who scrupulously observed his public duties, Dusyanta now grows a little lax and sometimes even does not attend his court. The daily consultations with the ministers are of course long discontinued. Yet it is certainly to his credit, that in the midst of all his griefs he is conscious of his responsibilities, and looks into the affairs of state at home.

The exact significance of the king's so-called *parihāsa* *vijalpita* at the end of Act III and of Hamsapadikā's song at the beginning of Act V is now realised. The king helplessly asks the Vidūṣakā as to why he did not remind him of Śākuntalā during all these years and rues the Vidūṣakā's absence at the time of Śākuntalā's rejection. But the jester is on firm ground and consolation is found by both in the characteristically Hindu doctrine of predestination. When hopes are held out to him of reunion with his beloved, he thinks them to be illusive, as he has now lost all faith in his good fortune. His condition becomes truly pathetic, when he recalls all that had happened in his interview with the party which Kanva had sent to him with his daughter— all the cruel words he had addressed to Śākuntalā— her desperate attempts to convince him of the justice of her cause and when he tells us that the last helpless glance of Śākuntalā— brimful of tears, is to him like an envenomed shaft— we know he cannot be exaggerating and feel no hesitation in believing him implicitly. Altogether Dusyanta in the sixth Act excites our pity, for the poet seems to have made him suffer these ills without any fault of his own.

But all these terrible sufferings of the king were necessary from the higher dramatic point of view. Śākuntalā, as we would see in the next Act had been raised from this mortal world,

for which she was too good and in which she had suffered even more than Dusyanta to a region of bliss, an atmosphere of purity and sanctity a place inaccessible to mortals unassisted by divine agency. In such a place she had kept her vrata śuci and for six or seven long years led the life of a chaste virahini with unadulterated devotion to her husband, who, she had every reason to believe was an ignoble wretch, false to his promise and treacherous in his dealings. From being an ideally virtuous woman of the world she had raised herself by her pure exemplary life to the position of almost a goddess in the holy peaceful hermitage of Kaśyapa, her love for Dusyanta was purged of all material and worldly considerations and had developed into divine affection. How could Dusyanta, the worldly king be united with a goddess of this kind? Such a union would have been unnatural. Sakuntalā was too good for Dusyanta now. Was she to come down from the exalted Hemakūṭa to the depraved Hastinapura? Such a thing was impossible. For in the progress of the soul towards its destined goal, once a higher stage is reached, there is no retraction (anāvṛttiḥ). But then how was the union between the two to take place? There was one way and that was by ennobling the affection of Dusyanta, and raising it to a higher level. For this the sufferings of the king were necessary, for it is only by suffering that one can exalt oneself. Though the king had been suffering for the last few days before he made his entrance on the stage in Act vi, the worldly aspect of love yet held sway over his mind (vide vo 8). But the sufferings had not been in vain. His affection was slowly being purged and we witness its transformation in this Act. He first seemed to bemoan the loss of Sakuntalā for material considerations, but the incidents happening in this Act gradually lead him to recognise the spiritual aspect of marriage, the aspect regarding its consequences not in this but in the other world and affecting not merely the person married but those who have long departed this life. That was a typically Hindu view of marriage, dominated as it is by religion, which permeates the entire fabric of Hindu society. When he came to recognise this, he naturally looked upon Sakuntalā as his dharmapatnī and felt her loss not because he had been deprived of the pleasure of her company in this world, but because it entailed on him the sin of not having

discharged his pity-rna and thus caused grief to his ancestors. And it is significant to note that when this consciousness dawned on him, the emotion became too much for him and he fainted, a thing which had not happened when he was engrossed in the material considerations of marriage. His love was thus urged of its baser elements and the fact was appropriately signalled by the arrival of Mītalā with an invitation to him to go to heaven. The king is then raised even like Sākuntalā, above the sordid worldly atmosphere and no doubt now lurks in our mind regarding his fitness to be united with his saintly dharmapatnī after this transformation in the nature of his love and his philanthropic mission in heaven on behalf of the gods.

The missing ring was found in the Praveśaka and at its sight the king remembered everything regarding Sākuntalā. This was the beginning of the end of their separation. But the union which was now to take place was of a different kind than the one that we saw consummated towards the close of Act III. It was a spiritual union and from that point of view the preparation of Duśyanta was yet to take place. This spiritual preparation of the king is the main purpose of Act VI, which, as we have seen has been successfully depicted by the poet. Various other explanations are also offered. We are told how the ring first came to be given to Sākuntalā by the king and how the conjecture of Gautamī regarding its loss at Sacīrīrtha which the king then thought to be merely an example of woman's unfailing ready-wittedness, had proved true. The full significance of the king's parihāsavyalpita and Hamsapadikā's song is also brought home to us. Our anxiety regarding the fate of Sākuntalā is, though not fully at least to a certain extent, satisfied and we know she has contracted friendship with Apsarasas and has had a sor-tue to the prediction of the Sīdhus referred to by the king's Purohita in Act V. We are glad to learn that the question of the union between the two has become the concern of the gods and this information coming as it does after we witness the king's spiritual re-birth, gives us great consolation.

Incidentally we come to know something of the legal procedure in Duśyanta's court, the contemporary law of inheritance and universal prevalence of polygamy among the rich. The

practice of performing animal sacrifices is also once more brought to our notice. The king's dāksīnya as a lover and Queen Vasu-
mati's recognition of her husband's grave responsibilities in
matters of state and her unmeddlesome nature are very skilfully
brought out.

The sixth Act is the longest of the play and the poet's efforts
to unravel the threads of his extended action and have them
converge at one point are everywhere visible. The difficulty
of fitting in so many things in the short space of an Act seems
to face him at every step and the fear of the Act dragging on to
unreasonable length seems to be ever present to his mind. The
natural consequence of this is that in this Act we have many
more entrances and exits of minor characters than in any other.
Everybody seems to be quick about his duty and the action
proceeds rapidly on and the poet appears to be in a hurry to
hasten it towards the end. The result of all this is that the
sixth Act as a whole does not strike us as being quite so neat,
polished and systematic as the others which have each a definite
purpose to serve and develop, and in its composition the poet's
skill of dramatic construction seems to be sorely taxed. Many
a lesser artist would have been confused and made a mess of
the whole affair, if he had to face the difficulties which Koldīśa
had. But our poet has acquitted himself creditably of his grave
responsibilities.

ACT VII

[The Durjaya brood of demons, for whose destruction
Dusyanta has been specially invited from the mortal
world, is duly killed and Indra's heaven is once more
rendered thornless. The heavenly king is so much struck at
the valour of the earthly monarch that he pays him the highest
honour at his command viz. to share his own exalted throne
with him. Dusyanta is then given leave to return to his kingdom
and the seventh Act opens with his entrance in Mātali's chariot
along the aerial path. On their way the king happens to see
the mountain Hemilūta and learning from Mātali that it is
the abode of Indra's parents, Kasvapa and Aditi, he desires
to stop there for a while and pay his respects to the holy couple.
Mātali accordingly brings down his chariot on the mountain

and goes away to see an opportunity for announcing Dusyanta's arrival to Kaśyapa. The King waits for him at the root of an Āśoka tree.

A young boy of unboy-like prowess now makes his appearance on the stage, followed by two hermit-women. The boy is dragging a lion's cub from its mother's dug which it has only half-sucked. The ladies try to curb his mischievous sport but the boy proves too intractable for them. At last they seek the help of Dusyanta who is standing by, and the king liberates the lion's cub from the boy's clutches. At the touch of the boy's body Dusyanta feels a peculiar thrill of joy and step by step he recognises in him his own son by Sākuntalā. The hermit-women are glad to learn Dusyanta's identity and hasten away to report to Sākuntalā his arrival.

Sākuntalā now makes her entrance, looking like the embodiment of pathos itself. She has all along been observing the vow of a chaste *virāṇī* and has grown pale owing to her rigorous vows. The king falls at her feet and begs pardon for his past conduct, which he tells her was due to some strong delusion. Sākuntalā readily forgives him.

Mātali then arrives and congratulates the king on his union with his wife and son and they all proceed to the holy sage Kaśyapa. The king asks the omniscient father of the gods the explanation of his incongruous past behaviour towards Sākuntalā, which to him appears so surprising. The sage then informs him of Durvāsas' curse and Sākuntalā feels relieved, because she now learns for certain that Dusyanta did not abandon her for nothing. Kaśyapa specially calls the attention of Sākuntalā to the curse and asks her to harbour no ill feeling towards her husband. Complete reconciliation between the two is the result of the holy father's information. A messenger is sent through the air to acquaint Kaśyapa with the joyful tidings. Kaśyapa then blesses Dusyanta and gives him leave to return to his capital along with his wife and son in the chariot of his friend Indra.

vii. 0. 2—सदिग्धाविजेयात् owing to the special honour (done to me by Indra) vii. 0. 4—अपरिज्ञापम् न परिज्ञोषं पूर्णमायानं यम्—not fully or completely (परि) satisfied. The idea is Dusyanta wished he had done greater service to Indra and Indra wished he had

-shown greater honour to Dusyanta Hence the dissatisfaction of both. समक्षये occurring again in Mātali's speech does not look Kālidāsian Ioukcs' Mss do not read the word, which is better dropped

Stanza 1 Construe — भवान् मरुत्वत प्रतिपत्या प्रथमोपहृतं लवु मन्वते । सोऽपि भवत अवदानविस्मितः (सन्) सत्रियगुणान् न गणयति । (चितालीय)

A smile precedes this stanza Mātali is amused to see that both of them are not satisfied with what they have done, though really there is no reason for dissatisfaction मरुवान्, as an epithet of Indra, recalls his exploits in the Vedic times The Rgvēda describes how Indra accompanied by the Maruts vanquished and killed his enemy Vrtra under the influence of the exhilarating Soma Maruts in the Veda stand for the storm gods while in the Puranic mythology they have become gods in general. अवदान (अपदान is synonymous with it) comes from दै with अव-अवदायनि- to purify or whiten and means a pure or virtuous deed, a brilliant accomplishment 'परायमोऽवदानं स्यात्' भागुरि, 'अवदानं ब्रह्मवृत्तम्' अमर (इ प्रदास्ताकर्मणः) Vide R 11 21 सत्रियगुणान् the excellences of the honour: & its exalted character Struck by Dusyanta's valour, Indra does not think the honour paid to him is at all adequate Abhurōma explains सत्रियगुणान् as 'धीन-पुण्येन कृतान् सत्कारान् । गुण आवृत्तिः । गुणस्त्वावृत्तिशब्दादिष्वेन्द्रियामुप-तन्नुषु इति वैजयन्ती This will not do, as it does not appear to be supported by the events, as they are described as having happened.

vii 1 1- अभूमि not within the scope of, beyond the range of
vi. 1 2- दिवीकृता समक्षम् heightens the honour still more उपदेक्षितस्य 'Mark' the causal Dusyanta probably felt some hesitation in sharing the exalted throne But he was made to do it मन्-मयि मन्दारमाला पिनडा The genitive can generally be used for any other case according to 'पठ्ठी शेषे' 2 3 50

Stanza 2 Construe — अन्निदस्वम् अन्तर्गतप्रार्थनं जयन्तमुद्गीक्ष्य वृत्तस्मि-
न्नेन, हरिणा यामृष्टवशो हृदि चन्दनाद्भवा मन्दारमाला (मम = मयि), पिनडा ।

It appears Indra's son, Jayanta, longed inwardly (अन्तर्गता प्रार्थना यस्य) for such honour, though he did not make bold to express it in so many words Indra knew what passed in the mind of his son and smiled significantly as he looked at him,

while conferring the same honour on Duṣyanta अन्तः प्रार्थनम् may also mean अन्तर्गता (स्वीयहृदये नाम इन्द्रहृदये वर्तमाना) प्रार्थना यस्य. This suggests Jayanta already had preferred a request to his father for such distinction, but Indra kept it unheeded in his heart. Mandāra and Haricandana are two of the five famous celestial trees 'पञ्चैते देवनरवो मन्दार पारिजातक । सन्तानं कल्पवृक्षञ्च पुमि वा हरिचन्दनम् ॥' अमर. It appears Haricandana (yellow sandal which is very fragrant) unguent was smeared on Indra's chest. As the garland of Mandāra flowers rolled thereon it rubbed off (जामृष्ट) a small portion of the unguent with which it was consequently marked. To sit on the same throne with Indra in the presence of the gods was an honour extremely exalted in itself. But to receive from the chief god a token of his regard and that too a garland used by himself far exceeded the desires of any mortal.

VII 2 1—किमिव—Mātaḥ means to say that no honour is too great for Indra to bestow on Duṣyanta.

Stanza 3 Construe—सुखपरस्य हरे त्रिविधम् उभयं उद्धृतदानवकण्ठकृन्म जघुना नतपर्वभि तव शरै पुरा च पुरपकेसरिण नरै । (द्रुतविलम्बित)

Mātaḥ means to say, that Duṣyanta's obligations on Indra on the present occasion are as great as those of Viṣṇu in his Man-lion avatāra when with his claws he rent asunder the powerful demon Hiraṇyakaśipu who had usurped Indra's throne and was harassing the three worlds. Vide S. 1. 42—17. सुखपरस्य shows that Indra is an easy-going pleasure-seeking god. Not that he is not capable of taking care of himself, but by temperament he is averse to making personal exertions and consequently gets his friends to work for him (R). त्रिविध—त्रिविधम् means heaven. Amara gives it as masculine, while Medini says it is neuter. We may take it to be both. The word is peculiarly derived 'निमपु अपि अवस्थानु, त्रयो ब्रह्मविष्णुरुद्रा वा, दीव्यन्ति अत्र । यदा द्राह्मवैष्णवरीन्द्रभेदेन मान्दिकराजसतामसभेदेन वा त्रिविधो दीव्यति व्यवहरति प्रकाशते वा ।' व्या मु उभयं. The use of this word is peculiar. One would expect उभाभ्याम् or उभयेन उभ means two or both and उभय a group of two नतपर्वभि the joints of which are bent or planed off and hence rendered smooth. This means the arrows were long and straight. The word may also go with नरै: and indicate that Niṣiṃha's fingers were fleshy.

Stanza 4 Construe—यत् नियोज्या महम्नु अपि वर्मसु सिध्यन्ति तम् ईदृशरागा नभावनागुणम् अवेहि । अरण तममा विमत्ता 'अभविष्यद् वा किम्, सहयकिरण न दुरि नावस्थित चत् । (दमनिलका)

We differ from the commonly accepted interpretation (Williams and others) of the second line viz (1) Know that to be the effect of the honour or condescension (shown to the servants by the masters.) The condescension consists in placing Dusyanta in front of the battle just as the sun places Aruna in front of his chariot. The idea is servants are able to succeed in great undertakings, because of the regard shown to them by their masters by employing them to achieve those tasks. The question is therefore, of opportunities and circumstances. Because Dusyanta obtained an opportunity of fighting against the demons due to the high estimation (मभावना) in which he was held by Indra therefore he distinguished himself. He possessed intrinsic capacity no doubt, but that would have been wasted on the desert air, had there not been a person like Indra to bring it to light. Under this interpretation गन्तव्या महिमा, referred to in the sentence preceding this stanza lies only in so far as he was able to detect Dusyanta's worth and employed him to do the task he was fit for. Compare अनुगृहीताऽऽत्मनया मध्वन 'ममा नया' (vi 30) *supra* (2) This explanation however does not appear to us consistent with the context. Dusyanta is minimising his own worth and magnifying the power of Indra. He says it is only on account of Indra's prowess that he succeeded. He was only the worthless instrument in the hands of the great Indra. Translate the line, therefore as 'Know that to be the effect of the greatness of the masters' 'मभावना वामनाया शीरेरे 'यानवमणि' जजय. The idea in this case is somewhat similar to 'नणेन वाय भवतीद्वराणाम्'. The great can accomplish their purpose with such an insignificant instrument as a blade of grass. A petty police officer of modern days can arrest even a great man of the land not because he has intrinsically any power in himself, but because he is an agent of a great master. That this explanation is correct is shown by the illustration in the second half of the stanza. Aruna by himself has no power of dispelling darkness. But when the sun places him on his chariot he can do it. Besides this explanation finds support in what Kālidāsa himself has said elsewhere Note 'ननु वज्रिण एव वीरमनद्विजयन्ते द्विपनो यदस्य पश्या । वमुयाधरकन्दरामिर्मपी

प्रतिशब्दोऽपि हरेर्मिनत्ति नागान् ॥' vi 15 also 'विजयी यदस्मि नमरेषु
जित्वरा प्रभवन्ति तत्र तव पादपासव । अरुणो यदन्वतममनिपेक्षति स्फुग्नि नराधिप
तदकनेजनाम् ॥' नवमाहनाऽकचरित 10-40 'द्वजनि धिपयमदृष्ट्यामक्षुमाली न
यावन्तिमिरमविलमत्न तावदेवारुणेन । परपरिमवि तेजस्तन्वतामानु कर्तुं प्रभवति
हि विपक्षोच्छेदमश्रेमरोपि ॥' Si 11 25 K1 1 6 R²ghavabhatta is on
our side in the explanation of this line धृग् on the yoke of his
chariot, c in the position of the charioteer. Note that अभविष्यत्
and अकम्प्यत् represent the technical use of the conditional, where
the non-performance of the action is implied.

viii 4 1—सदृशं प्तत—Because real heroes like you never
brag of their deeds. Mitali, however, wants to cut this formal
talk short. He therefore changes the subject viii 4 2—
Note the derivation of नाव (heaven) 'कं सुखम्, तद्विष्टम्,
अकं दुःखम्, नास्मि अकमत्र इति नाक । को ब्रूया तदभादो नात्रेति वा' व्या मु.
निश्चित firmly established मौभाग्यम् glory.

Stanza 5 Contrue—अमी दिवौकस, गीतक्षमम् अर्थजात विचिन्त्य,
सुरसुन्दरीणाम् । विच्छिन्नियोषं वर्णं कल्पलनाशुक्लेषु च्चरित लिङ्गिनि । (उपजाति)

Dusyanta's exploit had become so well-known among the
inhabitants of heaven that they had actually commenced compos-
ing tuneful songs about it and writing the same on vestments
(अशुकम्) obtained from desire-yielding trees अर्थं वक्ष्यते अत्र अमी
अर्थवन्व तम् 'a composition in which meaning or sense is enclosed,
a significant composition. Compare for the expression 'तुत्यान्-
रागपिगुनं ललिताश्वदन्व पत्रे दिव्यजितमुदाहरण प्रियाया । V ii 14
The reading अर्थजातम् can be explained in two ways (1) अर्थानां जात
समूहं यत्र where there is a collection of senses i. e. of words
conveying senses i. e. of significant words, hence a composition
or significant composition अर्थजातम् has thus the same sense
as अर्थवन्वम् (2) अर्थानां वस्तूनां त्वच्चरितवृत्तान्तानामित्यर्थं जात समूहं तम्
a collection of incidents in your life. Thus means that the de-
izens of heaven first thought out what incidents in the life of
Dusyanta were fit to be set to music and then proceeded to write
them down in the manner indicated. विचिन्त्य shows a certain
effort on the part of the composers to hunt out suitable words
for the composition, which was to be suitable for singing (गीतक्षमं)
विच्छिन्ति means either (1) decoration of the body with paints
in which case वि वर्णं with colours that remained, after the
bodies of celestial beauties were painted, or (2) a scented cos-

metie, in which case वि वर्ण = with colours that remained after scented cosmetics were prepared for celestial damsels सुर शेष- as a qualifying clause to वर्ण only serves to heighten the romance of the whole affair and indicates the celestials' regard for Dusvanta for they used for writing songs of his exploits such valued articles as the remnants of the colours of their beloveds' decoration

vi 5 1—पूर्वेद्यु is an irregular formation in the sense of पूर्वस्मिन् जहनि obtained according to 'सद्य परत् परार्थेदम् etc. 5 3 22 Note that पूर्वेद्यु does not mean yesterday but the previous day, the other day For about a week a ten days elapse between the end of the sixth Act and the commencement of the seventh. Vide Introduction p xli vii - वृत्तस्मिन् पथि in which course of the wind The atmospheric region from the earth up to the highest heaven was divided into seven orbits or courses to each of which a particular wind was assigned The king now asked Matsya in which course of the wind they were then

Stanza 6 Construe—य गगनप्रतिष्ठा निम्नात्सु वहति ज्योतीषि च प्रविभक्तस्मिन्वतसनि, नस्य व्यपतरजस प्रवहस्य वाया एत द्वितीयहृग्विद्यमपूत मार्ग । (यसन्नित्वा)

गगने प्रतिष्ठा यस्या located in the sky Williamis translates this as 'the glory of the skies' निम्नात्सु (श्रीणि श्रोतामि यस्या) refers to the Ganges which is supposed to have one stream in heaven one on earth and the third in the nether world प्रविभक्ता रसमय यस्मिन् वर्मणि यथा तथा The course of the Pravaha wind causes the luminaries (ज्योतीषि) to revolve in such a way as duly to distribute their rays रश्मि (reins) also suggests the comparison of the Pravaha wind to a trainer of horses, who holds the reins in his hands and makes the animals go round and round Similarly the Pravaha wind distributes rays to the various luminaries and makes them revolve व्यपतरजस from which the quality rajas is absent, owing of course to the sacred touch of Lord Vishnu's foot The word would also mean where dust is absent This was because the path was in the sky, far removed from the earth where dust abounds (H) प्रवह is the name of the wind, द्वितीय

पूत —The reference is to the story of Bali and Vishnu's Dwarf incarnation Bali was a son of Virocana, the son of Pralhadā He was a powerful demon had conquered the three worlds and deprived Indra of his sovereignty While engaged in performing

a sacrifice Visnu approached him at the request of the gods in the form of a Dwarf mendicant and prayed for as much space as he could cover in three steps. When Bali granted this apparently innocent request, Visnu assumed gigantic proportions, covered the earth and heavens in two steps (विष्वम्) and planting the third on Bali's head thrust him into the Pātāla, of which he was allowed to be the ruler. Vide Rāmāyana Bālakānda 29. The story of Visnu's three steps occurs in the R̥gveda where it is symbolical of the sun's passage through the sky, the three steps corresponding to its rising, culminating and setting or of the course of the solar deity through the three Vedic divisions of the universe. The second half of the stanza has two rival readings, the one (adopted by us) making the path under discussion belong to the Pravaha wind and the other to Parivaha. Our reading is to be preferred for the following reasons: (1) From सूर्यसिद्धान्तसिद्धान्तनिरोमणि and विष्णुपुराण we learn that the wind region which makes the luminesces revolve is Pravaha and not Parivaha. Our wind is described as ज्योतीषि . रश्मि . So it must be Pravaha. Note 'भद्रकं दन्वयोर्निद्धम् आक्षिप्तं प्रवहानिलं । पर्येत्यजस मन्त्रदा तद्वधा यथाक्रमम् ॥' 'सूर्यसिद्धान्त', 'भयञ्जगत्सर्वरश्मयुक्तो भस्मरश्मिः प्रवहानिलेव ॥' 'सिद्धान्तनिरोमणि', 'अलातचक्रवधान्ति वातचक्रान्तिनि नृ । वस्मान्ज्योतीषि बहुति प्रवहस्तोत्र समत ॥' 'विष्णुपुराण' 2. 12, 28. (2) The seven courses of the wind in the order of their distance from the earth : *i. e.* as we rise up are पारवह, प्रवह, उदह, मवह, सुवह, परिवह and परावह, according to the सिद्धान्तनिरोमणि. Further, we learn from the same authority that Āvaha is known as Bhūvāyū and in its region the phenomena of clouds and lightning occur. Now we know from the king's following speech that they next descend to the region where the clouds move. This then must be the path of the Āvaha wind. A step higher up and we meet the Pravaha. Read 'भूवायुरावहं इह प्रवहस्तदूर्ध्वं स्वाद्ब्रह्मन्तदनु मवहमजकण्ठ । अग्न्यन्ततोऽपि सुवहं परिपूर्वकोऽन्मद्राह्य परावह इमे पवन्ता प्रमिद्रा ॥' 'भूमिर्बहिर्द्वादश योजनानि भूवायुरत्राम्बुदविद्युदाद्यम्' सिद्धान्तनिरोमणि. These two reasons would have been decisive, but according to the ब्रह्माण्डपुराण (quoted by Kātavanti and translated therefrom by Wulffens in his notes) the second path is that of the sun and its wind called Pravaha makes the sun revolve. The same Purāna further goes on telling that the sixth path is that of the Saptarṣi or the seven stars of the Great Bear and its wind called Parivaha bears along these

luminaries as well as the *svargangā* or the Milky way ('सप्तदिचत्र
 स्वर्गदशा षष्ठ परिवहस्तथा) ' Now one of the character-
 istics of the wind under discussion is 'ज्योतीषि वर्तयति'
 Whereas the sun which moves in the *Pravahamṛga*
 cannot be referred to as *ज्योतीषि* the Great Bear and the Milky
 way which move in the *Parivahamṛga* can be appropriately
 so called. It would thus appear that *Parivaha* rather than
Pravaha is our wind path if we follow the *Brahmārdapurāna*.
 This explanation receives support from the *Vāyupurāna* also
 where the Ganges is said to be supported by the *Parivaha* wind.
 Here the question reduces itself to this *viz.* whether we believe
 the statements of the three authorities noted above or of *Brahma-*
nda and *Vāyupurāna*. The obvious answer is that as the
Sūryasiddhānta and the *Siddhāntasirohmāli* are astronomical
 works their statements are more trustworthy than those of the
purānas. Further the *Brahmārdapurāna* explanation labours
 under one serious discrepancy. We have here to suppose
 that the celestial car at once descends from the region of the
Parivaha wind, which is the sixth in the order of distance from
 the earth to *Āvaha* which is the very first. For there is no
 doubt that the next wind region that the car comes to is *Āvaha*
 as is indicated by the phenomenon of clouds there being no
 disagreement between the authorities regarding the function of
 the *Āvaha* wind *viz.* to help the phenomena of clouds and
 lightning. Williams who has adopted *परिवहस्य* is conscious
 of this difficulty and remarks 'The chariot must have traversed
 with the speed of lightning the four intervening *Mṛgas*. If
 the Bengali reading *प्रवहस्य* be adopted the transition would
 be from one *Mṛga* to another. And we think that this is natural
 and prefer on the whole the Bengali reading.

VII. 6 1-जन because we are in the region of such holy wind
मवाहवान्वरण—According to the *Sāṃkhyas*, *indriya* or *karana*
 (organs) are first divided into *bāhya* (the external) and *āntah*
 (the internal). The *bāhya karana* are further of two kinds
 the *jānendriyas* (which are five) and the *karmendriyas* (also
 five), as enumerated in 'ध्यात्र त्वच्चक्षुर्षी जिह्वा नासिका चैव पञ्चमी ॥
 पाप्यम्य हृन्पाद वाक् चैव दशमी स्मृता ॥' Vis. 2. 90. The *āntahkaranas*
 are three *manas* or *mind*, the organ of thought, *buddhi* or *reason*,
 the organ of apprehension and *ahaṅkāra* or *individuality* or

self-consciousness. The Vedāntins admit in all 14 organs adding to the above citta or the heart, the organ of feeling ('मनो बुद्धि-रूकारश्चिन्म करणमान्तरम्') Also vide कामन्दकीतिसमा 1 33 35 and compare R 14 50 and 'त्वदर्थनादेव प्रसन्नवाहुरान्त करण अनरात्मा ' V 14 10 6 2-त्याद्यगमवलोक्य It appears the ancient chariots were so constructed that the ruler could easily have a look at the wheels (रथागष्टम), while comfortably sitting in his seat. In the Vikramorvashyam (1 4) King Purūravas is able to see on a similar occasion his chariot-wheels revolve rapidly round. This speech of the king shows that the descent from one wind region to another is immediate (R). No sooner does the king express his internal puṣanantī than he observes the phenomenon of clouds. This shows that Pravaḥa is the correct reading in the last stanza.

- Stanza 7 Construe—जद्य ते जीकरविल्लघनेमि रथ, अग्निवनेभ्य सिप्यन्दिभ चातके, अचिरभामा नेजमा अनुलिप्तै हरिभिश्च, वारिगभोदराणा घनानामुपनिगत विजयति । (मालिनी)

The rims (नेमि f) of the wheels of the chariot were wet. The Cātakas were flying forth through the interstices of the spokes (अग्) The horses glistened with the glow of lightning (अचिरभाम whose flash does not last long). From these signs the king concluded that they were passing (गतम् passage) over clouds possessing water in their interior वारि उदक गर्भे गेपा नानि वारिगर्भाणि, वारिगर्भाणि उदराणि गेपा ते नेषाम्. This is a clumsy compound wherein either गर्भ or उदर is unnecessary. वारिगर्भाणाम् would have been quite enough. The adjective वारिगर्भाणाम् is necessary in the stanza because there are some clouds that possess no water in them. The Cātakas fluttered about these watery clouds because, as the convention of the poet goes, they never drink water fallen on earth, but with their beaks up-turned, take in the drops falling from the clouds, before they touch the ground. Vide 'अम्नोविन्दुग्रहणक्षतुराञ्चातकान् वीक्षमाण' Me (a प्रथित stanza after 21) wherein Mallinōtha says 'सर्वेनहापितमम्बु न चातकस्य हितमिति शम्भान्'

vii 7 1-स्वाधिकारभूमि is the earth over which the king had jurisdiction. vii 7 2-मनुष्यलोक the world of men or mortals. The king refers to the earth in this way, because he has just returned from the amanuṣyaloka and is yet in more or less a celestial atmosphere.

Stanza 8 Construe —मदिनी उन्मग्जता शीलाना मिश्ररात् अवराहतीव ।
पादया म्बन्वोदयात् पणभ्यन्तरलीनता विजहति । तन्भावनष्टमन्त्रिणा आपगा
मन्तानान् व्यञ्जित मज्जन्ति । पस्य उक्षयता वेनापि भुवनम् मत्पादवैमानीयत इव ।
(शार्दूलविक्रीडित)

This is a beautiful description of the earth as it would appear to a person descending from a great height, in an aeroplane for example in these days. When one is high up in the sky, the mountains can scarcely be distinguished from the surface of the earth with which they appear level. But slowly their peaks emerge (उन्मग्ज्), and the earth seems to descend therefrom. Trees first appear enveloped (लीन) in their foliage. But branches slowly become manifest and trees can then be separated from their leaves. Rivers appear so thin (तनु) that the presence of water therein is hardly realised. But they also grow expansive (सतानम् expansion) as one descends and become recognisable (व्यञ्जितम् manifestation). The fourth line describes the common feeling of people moving in a fast running vehicle. The king really was coming down, but he thought that somebody was as though flinging (उक्षय्) the earth up to him. Similarly in a modern railway carriage one feels that trees and bushes along the line, are running. This stanza is a good example of Kālidāsa's held fancy and his description of the sublime पणानाम् अभ्यन्तराणि उदराणि, तेषु लानता निगूढवम्. This is once more a clumsy compound पणलीनानाम् would have been quite enough. The earth is called मेदिना, because on the slaughter of the demons Madhu and Kaitabha it became all smeared over with their medas or fat and it is named पृथ्वी or पृथिव्या, because it is so expansive. Compare 'मधुकैटभैरानंदमयागान्मेदिनी स्मृता । धारणाच्च घरा प्राप्ता पृथ्वी विस्तारयोगत' देवीभागवत 3 18 8 also 1 9 83, 84

VII 8 1—उदार grand magnificent VII 8 2—पूर्वापर गाढ that has plunged in the eastern and the other (i.e. western) ocean. This is a favourite description of a great mountain with Kālidāsa and accords with the description of the Varsaparvatas as found in the Mb, which see below. Also note Ku 1 1—वन्तक, प्यन्दी possessing a stream of liquid gold. As the mountain was possessed of gold peaks (स्मरूट्) it can easily be credited with the possession of streams of liquid gold. Or we may suppose that ordinary water running over a surface of gold appeared to the king to be

gold water मान्द्य परिघ like a bar of evening clouds Note that मान्द्य really goes with मेघ So here we have a case of एकदेशी अन्वय. Or we may explain 'a bar or bulwork of clouds in the evening' The evening clouds especially those on the horizon possess yellowish red colour, exactly similar to that of excellent gold Hence the fancy vii 8 1-किपुरुषपर्वत—According to Purāṇic geography the whole world was divided into seven Dvīpās or continents i.e. जम्बु, प्लक्ष, गारमल, कुश, क्रीञ्च, आक and पुष्कर Each of these Dvīpās was again divided into 9 Varsas or countries, had its own mountains and was surrounded by a sea The 9 Varsas of the Jambudvīpa are कुश, हिरण्य, रम्यक, इलावृत्त, हरि, केतुमाल, भद्राश्व, विन्नर or किपुरुष and भारत The Vaisaparvatas are those that separate the Varsas one from another The Hemakūta is situated to the north of the Himālayā and forms a boundary between the Bhārāta and the Kimpurusa Varsas It forms the special property of the Kimpurusas Vide विष्णुपुराण 2 2 मार्कण्डेयपुराण 54 and read 'प्राणायता महागज पङ्केने वर्षपर्वता । अवगाढा उभयत समुद्रौ पूर्वपश्चिमी ॥ 3 हिमवान् हेमकूटश्च निषयञ्च नगोत्तम । नीलञ्च वैदूर्यमय श्वेतञ्च अशिसन्निभ ॥ 4 सर्वघातुविचित्रञ्च शृङ्गशवाश्रमं पर्वत । महाभारत भीष्मपर्व किपुरुषा (कुलिता पुरषा), the same as किनरा, are so called, because some of them possess the body of a man and the head of a horse and some the head of a man and the body of a horse Vide Si 4 38 तप क्षेत्रम् suggests that penance practised on this mountain is soon endowed with perfect (सम्) fulfilment

Stanza 9 Construe—चायभुवात् मरीचे य प्रजापतिः प्रवभूव, मुग-
चुरगुरु स सपत्नीक अत्र तपस्यति । (जनुष्टुम्)

रत्नम् is, Brahmā and Marīci was one of his mind-born sons (मानसपुत्रः), whom he had created to supply the universe with inhabitants and who were technically called Prajāpatis. Kaśyapa was the son of Marīci and was himself the father of gods and demons (मुरा गुरु) through his wives Aditi and Diti. A grandson of Brahmā and father of the gods was there practicing penance with his wife It was therefore certainly a place of great sanctity (श्रेयस् a blessing), which the king could not pass by (जननिष्पत्तौ) It is to be noted here that Kaśyapa who is here designated Prajāpati is not included among the six or seven mind-born sons of Brahmā mentioned in the मत्स्य (आदिपर्व 66. 10 and शान्तिपर्व 206. 20) and the दायपुराण (उत्तरभाग 4 54-47), or

the nine of the विष्णुपुराण (1 7 4 6) or even the ten of the Manusmṛiti (7 31, 35) He is to be reckoned a Prajapati only metaphorically as being the mind born son of a Prajapati viz. Marici, or as being the father of a huge mass of creation such as the gods including the twelve famous Ādityas the demons, men, snakes fish animals birds etc. He married 13 out of the 60 daughters of Dakṣa who along with Marici was a real Prajapati, and became by them the father of the gigantic creation referred to above. He is in fact the father of all living beings and may literally, though not technically, be called ' Lord of creation. It must however, be pointed out that the same chapter of the Vāyupurāṇa referred to above speaks of ' other subordinate Prajāpatis, though not technically so called, among whom Kāśyapa is included. Note अपर प्रजापता पतयन्मान् दृग्नुध्वमन्त्रिता ॥ 32 वदंम कश्यप शपा विनाल सुश्रुवास्तया । 35 इत्यवमादयोऽप्येपि बहवस्व प्रजेश्वरा ॥ 34. Kṣhidiṣa, however, appears to us to have created Kāśyapa a Prajapati with a view to exalt his greatness. Wilson (Hindu Theatre Vol 11 p 12) notes that Kāśyapa is by some supposed to be a personification of the race which took refuge in the central Asiatic chain, in which traces of his names may be found as Kōh kās (or Caucasus) the Caspian, Kāśmīra etc. An interesting point to which attention may be drawn here is this. Kāśyapa was the son of Marici a son of Brahmā. Aditi was a daughter of Dakṣa also a son of Brahmā. The marriage of Kāśyapa and Aditi was thus a marriage between grand children. Such marriages are not allowed under the present Hindu law. Apparently the prohibition of marriage between sapinda persons did not prevail then. तपस्यनि is a denominative from तपस्, formed in the sense of practising according to ' वमंशा रोमन्थतपोभ्या वनिचरोः ' पा 3 1 15 (रोमन्थतपोभ्या श्रमेण वर्तनाया चरण चापे कपट स्यात् रोमन्थ वर्तयति रोमन्थायते । ' तपस परममंद च ' वानिकम् । तपस्चरति तपस्यनि । सिर्वी) प्रदक्षिणीकृतम्—This is because ' मृदग दैर्घ्यं विप्र घत मघु चतुष्पथम् । प्रदक्षिणानि कुर्वति प्रजातामघ वनम्यनीन् ॥ ' Ms 4 39 प्रथम कश्यप a capital or excellent idea.

Stanza 10 Construe—रथाद्गतेमय उपोद्गच्छ न । रज प्रवर्तमान न दृश्यते । अभूत्स्यदोनया निष्कृत तत्र रथ अग्नीर्षोऽपि न दृश्यते । (वशास्थविल)

The king was surprised (मविन्मयम्) to note that though the chariot came down on the mountain the rims produced no sound.

No dust was seen rising, nor was any jolting felt (निर्गतम् उद्धतम् upward shockयस्मात्) These are the various signs by which the descent of the chariot could, ordinarily be recognised. But they were absent in the case of Mātali's chariot. Then he remembered it was a celestial car and therefore could go along the ground without touching it. One of the characteristics of the gods is that though they tread on earth they never touch it probably through fear of contamination. Note for the celestials' various characteristics 'सापव्यद्विवृद्धान् सर्वान् जस्वेदान् सन्व्यलौचनान् । हृषितस्त्रग्रजोहीनान् स्थितानस्पृगत क्षिणम् ॥' म भा वनपर्व 51. 25; 'पूर्वी नास्पृगत पद्भ्यामनिभेषेक्षणानि च । जरजोम्बरधारी च नम्लान-कुसुमस्तथा ॥' रामायण अरण्यकाण्ड प्रक्षिप्तसर्ग (16, 19) after सर्ग 37.

vii. 10]—एतावान् ११८ that India's chariot can go along without touching the earth, while yours touches

Stanza 11 Construc.—यत्र जसी वरमीकार्धनिमग्नमूर्ति, सदष्टसर्पत्वचा उरसा (उपलक्षित), जीर्णलताप्रतानबलयेन कण्ठे अत्यर्थसंपीडित, अमध्यापि अकुण्ठनीयनिश्चित जटामण्डल विभ्रत्, मुनि स्थाणुरिव अचल अभ्यर्कदिग्भ्र स्थितः। (शार्दूलविक्रीडित)

This stanza depicts so vividly the kind of rigorous austerities that sages used to practise in ancient India. This particular Yoga was so completely absorbed in his Samādhi or meditation that he was quite unconscious of what was happening to his mortal tenement in the place where he was sitting. He was probably staying there, immovable like the trunk of a tree or pillar (स्थाणुः), for months together. An ant-hill (वरमीण-कन) had grown around him and buried half his form. Serpents freely moved on his chest and birds had made their nests in the mass of his matted hair. यत्र is to be thus construed यत्र मुनि स्थित तत्र भारीचायनम्. This is an answer to the King's question सदष्टा सर्पटक् (the serpent's slough) यस्मिन्. The initial sibilic use of सदष्ट (closely adhering) has been noted before. उरसा is an उपलक्षणे नृतीया. The word जीर्ण (old) shows that the muni was standing there not merely for months but perhaps for years. प्रतानदलयम् a coil of tendrils नीट-ऽम् a nest. अभ्यर्कदिग्भ्रम् facing the sun. This must be understood to be applicable to the sage as he was seen by Mātali at that particular time. For with his स्थाणुत्व it is not possible to face the sun always. That this is so appears

to us to be a weak part of the description. The poet is probably led away by his desire to make the penance as hard as possible and overlooks the fact that this part of the description does not apply to the sage all the time अग्निं प्रभुम् (अवविम्बम् अग्निं facing towards) may either be taken as an अवयवोभाव compound, formed according to लक्षणेनाभिप्रती आभिमुख्ये' पा 2. 1 14 (आभिमुख्यत्वात्को अभिप्रती विहृतवाचिना सह प्राग्दत् । अग्निं शशभा पतन्ति अग्निमग्नि । प्रत्याग्नि । अग्नी प्रति), or be split up into अग्नि and अर्कं विभ्र and अभि understood to be a कर्मप्रदचतुर्थी

vii 11 1—वृष्ट (severely) तप यस्य तन्मं कच्छनपमे vii 11 2—अदिति परि— This shows the sanctity of the place. The great Indra's mother had reared the trees there vii 11 4 स्वर्गात्— This speech of the king is prophetic. The great mental happiness and relief he felt there were not entirely due to the influence of the holy hermitage, but partly to the fact that it was the place where he was to meet his lost beloved and where a holy union between the two was to take place vii 11 6—भवान् वयमिदानोम्—Supply अवपरिष्वान्. The king asks Vṛkṣa whether it is necessary for him to stay in the chariot or whether he can get down vii 11 7—सयन्निव well secured. There is now no fear of the horses running away vii 11 9—ननु लोकायामि occurs also in M, iv, विस्मयात्—विस्मयमनुभूय according to 'त्यज्योप etc.' quoted on iv 1. 49 above

Stanza 12 Construe—मत्त्वं नृक्षे वने उचितं प्राणाना वृत्ति अनिलेन । वाञ्छनत्परेणुक्षिणे तोय वमाभिपेक्षत्रिया । खलशिखरलेप ध्यानम् । विदुषश्चो सत्रिषो सयम । यद् अन्वमुनय तपानि वाञ्छन्ति तस्मिन् अमी तपस्यन्ति । (सादृश्यादिर्वादिन)

The king gives in this stanza expression to the feeling of wonder with which he was struck as he looked at the regions of the penance-grove (तपान्नभूमय) of the sages on the Hemakūta mountain. It appeared to him that all those objects of material enjoyment which ordinary people generally aimed at by the performance of virtuous deeds were there. Yet the sages were not satisfied with them and strived after something still higher सन्त वत्सवृक्षा यस्मिन् उचिवासि or necessary for keeping body and soul together with a view, to practise penance. They did not take even the wind plentifully, but only just as much as was necessary and thus in a place where there were desire yielding trees, from

which they could have easily obtained all kinds of 'dainty food. Water, tawny (कपिल) with the pollen of gold lotuses, would certainly invite a person for जलविहार. But these only used it for ablution for religious practices (धर्मार्थं धर्मचिरणार्थमित्यर्थं य अभिवेकं स्नानम्) Jewelled stones and the company of celestial damsels (by which word the 'apsarases or the courtésans of heaven are meant) scarcely accord with meditation and restraint. Yet such things happen here यत् according to राघव, refers to स्थानम्. We think the word has reference to all those means of material enjoyment that are mentioned in the first three lines and is further symbolical of the low ideals of ordinary people that cannot rise above the influence of materialism. The last line is a little exaggerated the exaggeration being resorted to for the purpose of heightening by contrast the greatness of these sages on the Hemakūta. For, we cannot believe there really exist any mounis who by austerities aim at for example, सत्कर-वृक्षवन, काञ्चन कण्डिनोय etc. Or यत् in a general way should be taken to stand for the svarga, where all these enjoyments can be had and after which many long

VII 12 1-उत्सविणी soaring high or upwards VII 12 3-पतिव्रतावर्मम K. lid sa has chosen the subject skilfully. He is preparing us and also Duryanta to see an embodiment of the पतिव्रतावर्म in Sākuntal. VII 12 4- प्रति . प्रस्ताव. The subject is such that we must wait for an opportunity (to announce ourselves). It was not meet to disturb Kaśyapa while he was lecturing on such an important topic. Mitali's suggestion to the king to wait at the root of the Asoka tree was also significant. For the place was to make Duryanta really aśoka. VII 12 6-अन्तरान्वेषी अन्तरं सन्निभम् अन्विष्यन्ति अग्नी one who is on the lookout for an opportunity. It should be noted how cleverly the poet sends Mitali away and leaves the king alone to meet his boy who is about to enter.

Stanza 13 Construe — मनोरथाय न आजमे । (हे) वाहो वृथा किं न्यन्दमे श्रेय पूर्वव शेरितम् (अग्नि) । (अयुता) दुःख हि परिवर्तने । (अनुष्टुम्)

The stanza refers to the king's hopeless condition, which becomes interesting to note in view of the fact that he is now on the verge of the fulfilment of all his desires. The darkest hour is said to precede the dawn. मनोरथाय—मनोरथं प्राप्तुम्. Vide p.

224 supra For the third quarter compare 'घिटमामुपस्थितश्रेयोऽत्र
मनिनम्' vi. 23 7 (text) We have taken the second half
as two clauses This way more prominently brings out the
king's despondency As one clause it would mean 'for a blessing,
that is first repudiated, with difficulty ((दुःखम् used adverbially))
turns back' Williams has 'for happiness formerly scorned turns
to misery' Both these ways appear to us to be very tame

vii 13 3-प्रवृत्तिम् natural disposition (which, as he was a
Kṣatriya lad, was prompting him to be turbulent) vii 13: 6-
अवालमत्त्व of unboy like strength

Stanza 14 Construe—(य) धामदं क्लिष्टवेसम् अर्षपीतस्तन सिंहशिदु
प्रशीदितु बलात्कारेण मानु कर्षति । (अनुष्टुभ्)

The boy wanted to play with the lion's cub It was, however,
sucking its mother But the boy would not wait He was
dragging it from its mother's dug The rough handling (धामदं)
disordered the young lion's mane (compare for similar sport
the description of Kumara in 'गृह्णन् विषाणे इस्वाहनस्य स्पृशन्मा-
कनरिण मश्रीन्म् । स गृह्णिण सुहमतरे शिवाय कर्षन् वभूव प्रमदाय पित्रो'
Ku 9 44 It may here be noted that playing with the lion's
cub need not necessarily be taken as an indication of the boy's
extraordinary boldness For, in that holy penance-grove all
ferocious beasts must have given up their natural ferociousness.

vii 14 1-दन्तास्ते—This also finds par Hcl in 'एको नय द्वौ ददा पञ्च
मपत्यजीगणनान्ममूर्ख प्रसाय । महेसाक्षरोरगदन्नपद्मनि तदद्रगव शंशवनुप्रभीति ॥
Ku 9 45 vii 14 6-'निर्गत विदोष येन्य तानि निश्चेषाणि । अपयेभ्यो
निश्चेषाणि not different from our children, equally dear. vii 14
7-मरम्भ turbulence For मरदमन vide a st 33 below vii 14 8-
उरगो जान औरस Manu mentions 121 inds of sons such as औरस, क्षेत्रज,
दक्ष etc and describes 'the first as 'स्वक्षेत्रे ससृताया तु स्वयमुत्पादयेद्वि-
यम् । तपोरम विजानीयां पुन प्रबन्धविपत्तम् ॥ 9 106 Yājñavalkya refers
to the same as औरसा धर्मपत्नीज' 2 128 Dusyanta feels mysteriously
attracted towards the boy, because he intuitively recognises his
relation with him He, however, accounts for his feeling by
referring it to his childlessness An affectionate person having no
child is often attracted by the child of another Kālidāsa is a
very close student of human nature That's how, he represents
Dusyanta to be so attracted For similar, incident compare

अभितस्त पृथामनु स्नेहेन परिम्यस्तरे । अविज्ञातेऽपि बन्धो हि बलात् प्रल्हादते
 मन्. ॥ १११ Ki. 11. 8 vii. 14 १-दत्तमलपति = बत्सल करोति Compare
 चेतो मे बहते स्नेह दृष्ट्वा बाल दुरासदम् । कारणं तत्र पश्यामि यन्ममेयमपुत्रम् ॥
 56१ पञ्चपुराण स्वर्णश्लेष अ 5. Dasyanta's unaccountable
 affection for the boy is the first step towards his recognition of
 him as his son The various stages by which this recognition
 dawns on him deserve to be observed vii. 14 11-लघ्वेदि is equal
 to लघ्वयनि (will hurt) the present being used for the near future.
 vii 14 12-बलीव (mightily) is used adverbially Note that
 the boy's innocent mien and the characteristic action of showing
 his lower lip are also realistic and natural.

Stanza 15 Construe — महत्तमेजमो वीजम् अयं बाल उवापेक्ष स्फुलिङ्गा-
 वन्धया स्थित वह्निरिव मे प्रतिभाति । (अनुष्टुप्)

The king could already see that the boy possessed in him the
 seed of great lustre i. e. the potentiality of mighty achievements.
 He, therefore, fancies him to be fire in the state of a spark that
 is awaiting fuel to blaze forth एवान् अपेक्षते असौ एष m.
 and एषम् n are both words for fuel The fuel in the case of the
 child means manhood

vii. 15 1—श्रीडनकम् a toy

Stanza 16 Construe — (अस्य) प्रलोभ्यवस्तुप्रणयप्रसारित जालमथि-
 नाटशुलि कर इदरागया नवोपसा भिन्नम् अलक्ष्यपद्मान्तरम् - एकपद्मकजमिव
 विभाति । (वचस्वार्थबल)

As the boy stretched his hand to beg (प्रणय request) for the
 object of his desire (प्रलोभ्यवस्तु), Dasyanta could observe
 that his palm had its fingers connected by a web (जालेन ग्रथिता
 जङ्गल्य यस्य) He knew that a hand with webbed fingers was
 a sign of a cakravartin and he also was aware of the credible
 prediction that his first son would be a Cakravartin Thus
 the boy's possession of a चन्द्रवदितक्षण marks a further
 step in the recognition The boy's stretched, palm, with the
 fingers up and used so as to form a hollow ready to grasp the toy,
 appropriately suggested resemblance with a single lotus expan-
 ding in the early morning The fingers, which were connected by
 a membrane or a web, corresponded with the petals (पद्मम्),
 the interstices (अन्तरम्) between which were imperceptible (अलक्ष्य)
 as the lotus had not yet fully blown इदं (p p p from इद् इन्द्रे or
 इन्द्वे to kindle) दीप्त ज्वरन् अतीव प्रकाशमान इत्यर्थः राग रक्तत्व यस्याः

whose colour i. e. redness is kindled i. e. blazing or shining resplendently i. e. which is extremely red. This adjective of नवीपत्ता is अपुण्यार्थ or serves no purpose. Whether the new or early dawn is इन्द्रराग or not the पद्मवज्रभेद or the opening of the lotus will not in any way be affected. The similarity of the palm with the lotus lies just in this that while the fingers were connected by a web and thus had no interstices between them the petals of the lotus had their intervals invisible owing to the lotus not having fully expanded. There is no reference to the redness either the palm or the lotus in the stanza though in the line quoted by Raghava (for which see below) the hand is described as अतिरक्त कौ. dāsa does not refer to this characteristic. The only चरित्रदर्शन that he mentions is जात्रप्रयितागुलिकरुदम. It must be remarked that webbed fingers would not only make the palm unnatural but also ugly and monstrous. It is no wonder there are no Cakra artists in modern days!

For webbed hands and feet been mentioned as a sign of a Cakravartin compare अतिरिक्त वरा दन्व प्रयितागुलीके मृदु । चापाङ्गुलादिकत सोऽपि चत्रवर्ती भवेद् ध्रुवम् quoted by Raghava: 'अस्वेदनी मृदुतमी वमरोदराभी शिल्पादगुली रचिरताम्रनखी सुपाष्णी । उष्णी गिराविरहितो सुनिगूढगुफी कूर्मोत्तता च चरणौ भाजदरन्म ॥ वराहमिहिर 6 वृहस्पति 68 2 अं ० 'चन्द्राङ्गपाद स तथा मृहपिजलावनद्वाङ्गुलिपाष्णपादम सोणभ्रव वारणस्तिकोण सेविस्मय राजसुन ददो ॥' बुद्धचरित 1 65, जमलिना स्वस्तिकादान वनमध्यन पाणिना । आममग कुमारन्त वमाप च वयस्यवत ॥' Ibid 6 54, सुजातजालावतताङ्गुला मृदु निगूढगुर्फी विपपुष्पतोमरी । वनान्त भूमि कडिता कथ नु तो सचक्रमर्ध्या चरणौ गमिष्यत ॥ Ibid 8 55 VII 14 9- स्पृहयामि—स्पृह governs the dative according to 'स्पृहयामि' पा 1 4 36 (स्पृहयत प्रयाग इष्ट सप्रदानम्यात् । पुष्येभ्य स्पृहयति । सि को) दुष्ट रचित यस्य whose play (or sport) is bad or evil mischievous naughty wayward

Stanza 17 Construe—अनिमित्तहामं आलशयदन्मुकुगान् अव्यक्त वर्णरमणीयवचप्रवृत्तीन् प्रदक्षायप्रणयिन तनयान् वहन्ता धन्या तददकरजसा मलिनीमवाभि । (वसन्ततिका)

[This is one of the most beautiful stanzas in the play and describes the father's joy as he observes the childish activities of his young son. Its beauty can only be appreciated by a father who has had a similar experience or by one who like Duryanta is past youth but has obtained no son. This is the stanza with

which Chezy was enraptured अनिमित्त मुकुलान्—This is suggested by Sarvadamana's causeless laugh (तापसी विलोदय हसति) which must have slightly revealed (आलक्ष्य) his 'bud-like teeth to Dugyanta अव्यक्त प्रवृत्तीन्—जव्यवर्तं अस्पष्टं वर्णं अक्षरं रमणीया चेतोहरा' वचना प्रवृत्तय जव्दोच्चारणं प्रयत्ना येषां तान् whose attempts at speech are charming with their indistinct words. It is common experience that the दोषडे दोले of children give कौपि delight to parents' घन्या Such people are blessed. But O 'I possess no son' I am denied this pleasure. Dugyanta in a way envies those fathers. For similar idea compare 'अहेतुहासन्द्गरिताननेन्दुमूहाडगणश्लोडनवृत्तिषुग्र । मुहुर्वदन् किञ्चित्कथितार्थं मुद तयोरेकगतस्ततान्' Ku 11 43 also 11 20, 40 U iv 4

vii 17 5—दुत्वेन मोदन्तु शक्य दुर्मात्र ईदृशं हस्तग्रह यस्य the grip or grasp of whose hand is difficult to unloose डिम्बलीलया in boyish play vii 17 7—सस्मितम् because स्मितपूर्वाभिभाषिता is a sign of great merriment

Stanza 18 Constitu--आश्रमद्विदृष्टवृत्तिना त्वया मत्त्वसध्वयनुसोऽपि मयम्, कृष्णसर्पजिह्वा चन्दन इव, किमिति जन्मन एव दूष्यन् । (रथोदता)

In that hermitage everybody observed forbearance (मयम्) towards all creatures. Sarvadamana alone seemed to violate it from his childhood (जन्मन = जन्मद् from the very birth) by teasing the lion's cub. He was, therefore, like a young black serpent spoiling the beauty of the fragrant sandal tree. Serpents are described as residing on sandal trees attracted by their fragrance. The similarity between Sarvadamana and कृष्णसर्पजिह्वा must be understood to lie in the action of दूषण only. While the one marred the forbearance, the other spoiled the sandal tree. Otherwise the simile would be objectionable मत्त्व मुख goes with both मयम् and चन्दन. With मयम् it may be placed in 3 ways (1) मत्त्वाना मध्ववाय मुख pleasant for the resort of animals. On account of the universal observance of forbearance so many animals were staying there with security. (2) मत्त्वस्य मध्वयेण मुख agreeable owing to the principle of goodness (मत्त्व-सत्त्वगुण) resorting to it i.e. owing to the practice of goodness by all people there. (3) मत्त्वाना मध्वयेण अधिरक्षणेत मुख प्रीति यस्मान् from which everybody derived pleasure because so many animals received protection therefrom. The first is preferable, because it has a direct bearing on the treatment which the boy was giving

to a सत्त्वं viz the lion's cub With चन्दन the sense is सत्त्वानां सश्रय' इति मुख agreeable as a resort to animals (owing to its shade, fragrance etc) Williams takes जन्मन to go with मयम in the sense of 'your father's humanity or forbearance, जन्मन being explained as जायते अस्मात् इति जन्म the source i. e. the father The idea then is Just as the fragrant sandal tree is abandoned by people owing to its being surrounded by serpents in the same way your father though the resort of all beings will be abandoned by them owing to your conduct The following are compared Boy, snake Boy's father Sandal tree Father's मयम fragrance etc of the Sandal tree Both मयम and the tree are सत्त्वसश्रयसुत and both are दूष्यते and shunned This elaboration appears to us to be highly improbable First जन्मन in the sense of पितृ is eminently unkalidasiān Secondly what Dusyanta wants to point out to the boy is his present conduct (वृत्ति) that is opposed to (विरुद्ध) the ways of the hermitage, and not its future consequences Thirdly Dusyanta does not know who the father of the boy is He addresses him as महर्षिपुत्र as a matter of courtesy He therefore cannot have referred to his father as सत्त्वसश्रयमुख and built on that epithet the whole edifice of his comparison Fourthly the simile is defective in itself In the उपमेयवाक्य the लक्ष्य is मयम while in the उपमानवाक्य it is चन्दन but मयम and चन्दन are not the corresponding उपमेय and उपमान So this elaborate explanation must be rejected

vi 18 2—स्थानप्रदयात् (1) by reason of the place (he is in) the Hemak-ta is full of sages So we thought he must be a sage's son And as he showed great spirit we concluded he must be a महर्षिपुत्र (कार्यं) प्रति जयत इति प्रत्यय = वारणम् (2) owing to our reliance on this place We thought the place was inhabited by sages alone and no worldly people could go there

Stanza 19 Construc — कस्यापि कुतश्चरुण आन स्पृष्टस्य मम गानेषु एव सुगम । अयं यस्य वृत्तिर्न अद्गमान्प्रसूत तस्य ज्ञेयमि वा विद्विति कुयदि । (उपजाति)

As Dusyanta proceeded to do what he was asked to by the hermit woman viz to set free the lion's cub from the iron grip of Sarvadamana his hand came in contact with Sarvadamana's hands and the touch sent a thrill all through his body ; Though the actual contact was in one limb only viz the hand, the thrill

was felt in all limbs (गात्रेषु) This is quite natural. *HEURE* गात्रेषु is to be construed with सुखम् and not with स्पृष्टस्य कृतिः (lucky blessed), like वन्द्या of st 17 shows Dusyanta's innocent envy. Note in all these stanzas (15, 17-18) Dusyanta is unconsciously paying a compliment to himself. The audience, while pitying Dusyanta for his ignorance, enjoys the compliment immensely. अद्भ्यात् is to be preferred to अद्भकात्, because a son is said to spring from all the body of the father. Vide p 440 supra. For ideas similar to that in this stanza vide R 3 26 V 5 10 11, and 'मलयाच्चन्दन जातमतिशोत वदन्ति वै ॥ 19 शिबोरालिङ्गान् तस्माच्चन्दनादधिक भवेत् । न वाससान रामाणा नाना स्वर्षस्तथाविधः ॥ 50 शिबोरालिङ्गचमानस्य स्पर्शा सूनोर्यथा मुख । पुत्रस्पर्शात् सुन्दर स्पर्शो लोके न विद्यते ॥ 51 ' महाभारत आदिपर्व 98

vii 19 1—आश्चर्यम्—When Dusyanta approached the boy to do as he was requested the aetetic woman could observe them minutely (उभौ निर्वर्ष्य) together and was struck to see that Dusyanta's form corresponded with the boy's appearance (स्पृष्टवादिनी). It was also a matter of surprise to her that Sarvadama who was otherwise a दुर्ललित boy, became so tractable to Dusyanta, though a stranger. vii 19 5—प्रतिलोम lit against the hair; refractory obstinate लोमन् is changed to लोम at the end of a compound, according to 'अच् प्रत्यन्वयपूर्वात् सामलोमन्.' पा. 5. 4. 75 (एतत्पूर्वात् सामलामान्तात् समानाच्च स्यात् । प्रतिनामम् । अनुनामम् । अवमानम् । प्रतिलोमम् । अनुलोमम् । अवलोमम् । सि को) When the fact that they looked so strikingly like each other was pointed out to Dusyanta his attraction for the boy increased and he began to fondle him (उपलालयन्) vii. 19 8—एक अन्वय वक्ष यन्व of one family with me, my co-lineal!

Stanza 20 Construc.—पूर्वं रगाधिकेण भवनेषु त्रिनिश्चयं निवानम् उजन्ति, पञ्चात् तेषां नियतैक्यनिवृत्तानि तरुमूल्यानि गृहीभक्तौ । (अपञ्चल्यसिक)

This is how Dusyanta accounts for the presence of a boy from his own family in the hermitage. It was just possible, he thought, that a Pānuva prince (of whom he did not know) might have in his old age installed his eldest son on the throne and retired from the charge of government and gone to reside on the Hemakūta. He might then have brought his little son or grandson out of affection to stay with him for some time.

—Ancient India kings used to retire into the forest in this way,

when they had reigned sufficiently long रसाधिनेषु abundant in pleasures Explain अविका रमा येषु वाहिनाभ्यादित्वात् । रसा अधिना प्रयाता यषु इति वा । द्रष्टव्यं अविवेषु बहुलेषु इति वा । उद्यन्ति is from वद् to desire, long for नियतम् एकपत्निक्रत यषु where the sole vow of asceticism is rigidly observed This contrasts with रसाधिनेषु The reading नियतैकपत्निक्रतानि is not good It means that in the hermitage their sole companion is their devoted wife This does not serve to bring out the intended contrast between their previous and present life While formerly they enjoyed all kinds of pleasure afterwards they rigidly observed the vow of asceticism Some think that नियतैकपत्निक्रतानि is necessary to account for the possibility of the birth of a son But we must remember that in the Vṃprasthī ramā strict celibacy is enjoined Though one might take one's wife to the forest (Ms 63) one had to observe celibacy (Ms 21) The latter stanza from Manu 10 shows that one should make the trees one's abode

vii 20 1—आत्मगत्या by their own notion (unaided by supernatural agency) vii 20 8 चिन्तयित्वा—What of actually mentioning the name of that king who abandoned his lawful wife, nobody would even think of doing so! It is so sinful Observe the various steps so cleverly managed, by which the recognition is dawning on the king vii 20 9—अशयावराति अनुत्त at, or points to vii 20 10—नामत पृच्छामि—the idiomatic use of नामत is to be noted अनाय म्प्रोक्त्वा not -beating a gentleman This testifies to the king's high moral character For a similar idea but the other way round read 'अपुञ्ज परपुत्र्य गदीतंनम् श्रातुम्' स्वप्नवामवदत्त in Note how skilfully the poet makes the ascetic woman enter at this time and relieve the king of the necessity of asking the boy's mother's name vii 20 11—मूढो मयूर मुन्मयूर The reading मून्मयूर is also correct Explain it as मूढो मयूर There are two roots मूद् and मृद् from which the two words मूद् and मृद् in the sense of clay can be respectively derived मून्मय पात्रम् is a common expression Read 'मूद् द्योदे । मृदानि मृदान । मृद् च । अय मुवेऽपि । प्लुखम । मृत्पानि ।' सिद्धान्तकीमुदी under नवाद्य The form मून्मय is found in the Rgveda vii 891 — vii 20 12—The Prthvī सखदलावणम् is here untranslatable in Sanskrit It means 'the loveliness of the bird (सखदरस लावणम्) or 'the complexion or appearance of Sakuntala सखदलाव

वणम् = वणम्. The Tāpasi used the expression in the former, while the boy understood it in the latter sense. The result was Duryānta knew the boy's mother's name was Sakuntalā सउन्दलावणम् in the sense in which the boy understands it also serves the purpose of drawing the attention of the audience to the changed complexion of Sakuntalā, when she would enter. What a great contrast the audience would see! vii. 20 20-अपि नाम shows hope mixed with some uncertainty. 'Is it possible (I hope it is) that this occasion here, like a mirage, would not conduce to my distress' i. e. would lead to proving what I suspect viz. that Sarvadaman's is my son. प्रस्ताव (occasion introduction springing up of various things) refers to all those indications of the boy's relation to him beginning right from what the king calls the वृथा-सन्देह of his aim to the information that Sarvadaman's mother's name was Sakuntalā. All these have now almost convinced the king that the boy is his and he fondly hopes with a trembling heart that some untoward incident may not happen and prove that all this *prastava* is a mirage. Note that the *smūhe* in the sentence is अनादृश्येण or वैधर्म्येण उपमा viz. यथा मयत्पिपादा विषादाय कल्पते तथा अत्र एतन्नाम विषादाय न कल्पेत. The reading नाममात्रप्रस्ताव is bad, as more things than 'mere name' have come forward. Besides अपि नाम is not then properly construed. It would show that the king inwardly desired that the नाममात्र ताव should conduce to his distress! Here again as in some other places, the Vāṅī Vilāsa edition gives a decidedly superior reading vii 20 21- अज्जुष्टि अस्तित्ते (Mṛgāṅgā आख्या) a term of endearment applied even to the mother अस्तित्ते is another reading. It means अस्तित्ते sister 'कुल्या ज्येष्ठभगिन्या च नाटयोवती कीर्त्यतेऽस्तिका' विजयमेदिन्या रोचते—A peacock whether living or in the form of a toy was a favourite of Kāśhīdāsa's boys. Kumāra Ayas in the Vikramorvaśīyam says य मुप्तवान् मयत्सोऽश्विषडकण्डूयतोपलक्ष-मुत् ॥ त मे जातकलप प्रेषय भणिकण्टक जिलिनम् ॥ v 13 vii 20 24- रक्षाकरण्डकम् the casket of protection the amulet. It was a kind of locket containing some herb with talismanic properties and was worn round the wrist as a safeguard against the dangers of evil spirits or the evil eye. The present locket contained the herb Aparājītā (the Invincible) vii 20 27 मा न्वलु or वलु expressive of prohibition is used with a gerund. The former is

more emphatic, as the presence of मा intensifies the emphasis. Vide p 253 supra vii 20 28—उरानिहितहस्ते—This is a characteristic feminine attitude to express unexpected surprise. The *अस्मया* was caused by their definite knowledge that the stranger was king Dusyanta himself. Notice the lady now addresses him as महाराज. *Privam* उड had also referred to him in this way in similar connection in i 29 9 vii 20 32—जातवर्म (natal ceremony) is the 4th of the 12 purificatory *samskāras* and the first after the child's birth. It consists in giving the infant honey and ghee out of a golden spoon after appropriate Mantras, before separating the naval string. The father usually performed it, but in his absence any one else might take his place. For a detailed description of this rite vide Pandit's note (quoted by Nandargikar) on R 3 18 and compare Y 1 11 'गर्भाधानमृतौ पुन सवनं स्रन्दनाद् पुरा। पृष्टष्टमे वा सीमन्ता मन्थ्येते जातवर्म च' and Ms 2 29 'प्राटनामि गर्भनात्। मा जातवर्म विधीयते। मन्त्रवत्प्राधानं चास्य हिरण्यमनुसृपिणाम्' vii 20 34—विश्रिया transformation (into a serpent). The incident of the amulet was the last and the most direct proof of the boy's recognition. The king, therefore, now hailed (अग्निन्दामि) the boy and embraced him vii 20 43 इमं वृत्तान्तम् refers to the incident with the amulet and the arrival of Dusyanta. निवमव्यापृत्य prepares the audience to see Sakuntalā in a changed state owing to her vows vii 20 49—विवादं निरुद्धां वादं contradictory statement i.e. the statement that I am not your father and that your father is Dusyanta vii 20 50—एकवेणीधरा having the mass of her hair tied in a single long braid. It appears that women in ancient days used to allow their hair, tied in a single mass, to hang on their back, in separation, somewhat analogous to what they now do when bathed overhead, to allow the hair to get dried. This was the एकवेणी as opposed to the modern orthodox way of tying the hair (which by the by seems to have descended from antiquity) which is really त्रिवेणी or पञ्चवेणी, as the mass is first divided into three or five sections (called *पेट* in *Mārāthī*) before the arrangement is made. एकवेणी is not the modern बूचटा, as some imagine. For, the description of ladies in separation refers to the chavens hanging on their back down to the buttocks. The *virahinis* also forebore the use of flowers and of decoration either for their hair or for their person and led a very simple life. एकवेणी is

sometimes explained as 'a braid of hair woven once for all & the same braid that was last woven on the day of separation.' This appears absurd. In that case the virahinī would be an extremely dnty woman. It is perfectly inconceivable how Śakuntalā could have allowed her braid to remain as it was unwoven uncombed and unwashed, for almost six or seven years. What appears to have been the custom is that on the day on which the husband departed for a journey, the lady removed all decorations from her hair and tied them in a single braid. This kind of unornamented arrangement continued till the return of the husband, who on his arrival untied the single mass and arranged the hair properly with appropriate decorations. This is the वेणीमोक्ष that is often referred to in descriptions of virahinis and to which ladies in separation so eagerly look up. Vide for references and for our meaning of एववेणी R 11 12 Ku 2 61 Me 96 104 रामायण अयोध्याकाण्ड 10 9 मुन्द्रकाण्ड 75 25 'नीलनागाभया वेण्या जघन यतयैवया। नीलया वीरदापाये वनराज्या महीनिवृत्त' and युद्धकाण्ड 33 31; भरत नाटयशास्त्र 21 45, 48, 49 and 'नथा प्रोपितकान्तासु मदनाभिरतासु च। वेपो वै मलिन कार्यं विरश्चाप्येकवेणिकम् ॥' 54 VII. 20 53 51- निकारराजिषि even at the time of metamorphose & even on the occasion when it ought to have changed its form न मे धेयु I had no hope in my good fortune, I never hoped fortune would be so favourable to me as to bring Dusyanta here to receive me. Note that this sentiment is so natural and so beautiful. When a person is immersed in grief and suddenly a stroke of good fortune ends the misery and brings joy he is generally reluctant to believe as true what actually has happened.

Stanza 21 Construe—परिवृत्तरे वसने वभाना, नियमक्षाममुक्ती, वृत्तै-
वेणि शुद्धवीला (या एषा) जतिनिष्कल्पस्य मम दीर्घ विरहवृत्त विभक्ति ।
(औपच्यन्दमिक)

This is a beautiful description of an ideal virahinī. The stanza is so full of prasāda that the pathetic picture of the devoted Śakuntalā at once rises before one's mind's eye. One is forever reminded of Bhavabhūti's description of Sitā in 'परिपाण्डुवेलकपोल-
मुन्दर दधती विलोडकद्वरीकमाननम् वरुणस्य मूर्तिन्ववाशरीरिणी विरहव्यवैव
वनमेति जानकी ॥ 1 U III 1 Truly our Śakuntalā must have appeared at this time' वरुणस्य मूर्ति वरीरिणी विरहव्यव्या! परिवृत्तरे

soiled or dusky. This was because the use of gaudy garments was forbidden in separation and also because those that she actually wore she did not much care to change so often वसन—Hindu ladies always wear two garments, the sari and the bodice' विरहाक्षित व्रतम विरहव्रतम् This consisted in foregoing the decoration of person and hair the use of unguents, gaudy articles of dress etc. and in observing certain vows. Note that Viswamathā mentions चलमात्रियम् (duskiness of garment) and गदवणी among characteristics of separated heroines. Read 'वशात् चलमात्रियमेव वशात् गिर ॥ साहित्यदर्पण ३ २०।

vii 21 2 — न त्वु It is a very great compliment to the king's soft-heartedness that he was so changed through repentance that Sakuntalā could hardly recognise him at once
vii 21 3—कृत मद्गणम् protected by the auspicious amulet
vii 23 6 अतुल्यपरिणामम् The king is now in somewhat a nervous state of mind. He is afraid perhaps Sakuntalā would not recognise him and what is more would not accept him. He therefore begins by referring to the favourable result of his cruelty which consists in the fact that though he repudiated her when she came to him she did not repudiate him when he came to her
vii 21 — त्वया प्रदग्निगतम्—Note the characteristic nṛgarika temper of the king. Sakuntalā has not yet recognised him. At least she does not express the recognition openly. Yet the cunning king is forcing his recognition by her on her.

Stanza 22 Construc—(हे) सुमुनि, दिष्टया स्मृतिभित्तमाहतमस म प्रमुग्ध चिन्तामि । उपरागान्ते राहिणा क्षिति योम समुपगता । (बाया)

Sakuntalā's union with the king whose gloom of delusion (मोहमस) was dispelled by recollection is compared with Pōhina's union with the moon at the end of an eclipse (उपराग) Raghava explains स्मृति तमस as 'whose it hu (तमस्तु राट्ट स्वभानु जमर) in the form of delusion (forgēfulness) is routed by recollection'. Du janta had before spoken of his delusion as darkness. Vide vi 8 supra अर्धोने वाप्यज्ज्ठी दिग्मनि —This is so natural. The emotion must have been too much for Sakuntalā. It should be noted that ' जन्तु जयतु बायपुत्र ' would not be an अर्धोने. Some of our MSS do not read बायपुत्र and we derive our reading from this MSS.

Stanza 23 Construe—वाप्येण जयशब्दे प्रतिपिष्टे अपि मया जितम् । यद् (येस्माद्) असम्कारपाटलोष्ठपुटं ते मुखं दृष्टम् । (अनुदुम्)

अयप्रत्यापक उद् जयशब्द । 'जयतु जयतु अयंपुत्र' इति बहससूह इति, यावत् Sakuntalā wanted to greet the king with the formal expression of victory. But as her throat was choked with tears, she could utter only the words 'जयतु जयतु'. The word ('अयंपुत्र' was blocked inside अस्कारेण पाटलम् (pale red) ओष्ठपुष्टं यस्य. This shows that Sakuntalā had forgone the use of colour for her lip out of affection for the king. Duryānta's victory lies in this that he was able to see Sākuntalā remain so devoted to him during all these long years and pine away for him in separation. And what husband does not consider himself victorious when he receives definite proof of his wife's singlehanded devotion and affection for him? It is better to explain असम्कार as न सम्कार यस्य तद् असम्कारम् । तच्च पाटलोष्ठपुटं च. This would suggest two things viz. that Sākuntalā had given up all decorations for her lower lip and that it had lost its natural excessive red and had turned pale.

vii 23 2— भागवेद्यानि पृच्छ—The natural but very touching question of Sarvadāmana as to who Duryānta was brings to Sākuntalā's mind all her previous history, commencing from her first meeting with the king. She realises what important part divinity has played in shaping the ends of her life and replies to Sarvadāmana that he should appeal to his own fortune to get an answer to his question. It was impossible for Sākuntalā to give a direct and definite reply to her son's innocent but so dreadfully touching question. She was much too overpowered by emotion, which found natural outlet in tears.

Stanza 24 Construe—(हे) मुननु प्रत्यादेशव्यतीकं ते हृदयाद् अर्पितु । तदा मे मनस बलवान् नमोद् किमपि आसीत् । हि प्रबलमत्ता नुभेषु एवपाया वृत्तय भवन्ति । अन्व गिरसि क्षिप्ता लज्जमपि गच्छिन्त्युत्तया युनोति । (हरिणी)

Sākuntalā's indefinite reply to Sarvadāmana's question arouses the king's fear regarding her intentions. It was impossible for him to understand all that was passing in Sākuntalā's mind. He had repudiated her once. What was he to do, if she were to pay him back in the same coin? He, therefore, humbly tries to convince her that his past behaviour was due

to some mighty delusion, whose nature he does not know. He requests her to remove from her mind the grief ('द्यूलीष त्वप्रियेः नूत' अमर) of repudiation. For he has concluded that it is still ranking in her heart from her avoiding to answer the boy directly and her tears. At the end of the stanza Dusyanta falls at her feet. This unexpected move has its desired effect. Sakuntalā *at once* (उत्तिष्ठन्) repeated shows haste) proceeds to raise him up and shows signs of consolation. मुत्तनु—There is some difficulty regarding the grammatical formation of this word. मुत्तनु वस्या सा would yield for the vocative मुत्तनी. On the other hand, मुत्तनु वस्या सी gives मुत्तनूव, for the rule is that the affix क is added to Bahuvrhi compounds when the last member is a feminine noun ending in ई (र ऊ) or a noun ending क according to 'नद्युत्तर' वा 5 + 153 (नद्युत्तरपदाद्वात्तरपदाच्च द्यूव्रीह कप् रयात्). Under these circumstances we should dissolve the compound in the latter way and avoid the व by having recourse to the maxim of 'समासनिविडरनिदत्वम्'. For मुत्तनु vide उत्तरग्रामचरितः 26 V 110, Mal v 26 and अण्वीगिद Act 1 p 2 'अद्यनयन सम्भ्रमद्य ददरकुरित्ताधर मुत्तनु शानि क्रिष्टा कानि करानु तवानतम्' also Act III, p 60 विमपि (somehow, unaccountably) is used adverbially. For similar use vide Mc 117, R 2 57 v 11 'रावव ताले विमपिमनसः' as one word विमपिभन यस्य whose mind was at its lowest पदप्राया mostly of this kind.

vii 24 1-मुचरि वृत्तम् (1) former deed which was opposed to good deed viz an evil deed of mine in a previous birth (2) a deed in a former birth which obstructed the good deed. My good deeds ought really to have secured union with you. But they were obstructed by some bad deeds which then were ripe for fruition (परिणामान्निमुस). The latter way is to be preferred. vii 24 5- विगत रस यस्मात् from whom the feeling { of love } had departed, who did not exhibit any feeling. Note that though the king had acted in a positively cruel manner towards Sakuntalā in Act, 5, she refers to his conduct as merely void of feeling or affection. This is due to the sensitiveness of her nature. Reference to that cruelty by actual word would have been too much for her. Therefore, she uses only a general word to suggest it. From this point of view the Madras reading दयाविध instead of विरस would appear to be better. Further Sakuntalā's nobility of mind and her temperament as a typically Hindu wife are shown

in her not blaming the king for her rejection but attributing it to her own misdeeds in a former birth Vide R 14 62.

Stanza 25 Construe — (हे) सुतन्, अवर परिवाचमान यो वाष्पविन्दु मोहान्नयो पूर्वम् उपेक्षित, तम् आकुटिल लम्बन् अद्य तावत् प्रमृज्य, (हे) कान्ते, विगतानुययो भवेद्यम् । (वसन्ततिलका),

While Sākuntalā was saying so many words to the king in raising him up, tears again stood in her eyes. The king had once neglected her tears before. He wanted to make amends for his past disregard (उपेक्षा) by wiping them on the present occasion and as he proceeded to do thus Sākuntalā saw the ring on his finger. Note the whole situation has been beautifully arranged by the poet अवर परिवाचमान. does not appear to us to be quite a good description of the tear-drop. How could the drop go to the lower-lip to pam it? आकुटिल लम्बन् clinging to her slightly curved eye-lash. The tear had risen but had not yet fallen down. It was clinging to the eye-lash. The reading वाष्प for कान्ते is to be rejected, as it brings in an unnecessary repetition. The two vocatives, सुतन् and कान्ते, in one stanza are appropriate, because the king now wants to propitiate Sākuntalā and uses one word indicative of her beauty and another indicative of his affection for her. How can it be said that the same drop of tear was present at this time? The answer is that just as sorrows experienced long ago become renewed when dear relatives are seen; in the same way the tear-drop which arose at this time called up the recollection of the former occasion in the king's mind, which led him to identify the one with the other. This is Raghava's criticism on this stanza.

vii 25. 4- अन्माद् अङ्गुलीयोपालम्भाद्—This is rather a clumsy expression and represents a very awkward type of एवरेणी अन्वय or सापेक्ष समास अन्माद् really qualifies अङ्गुलीय and not उपलम्भ, as it does at present. What is really meant is अस्य अङ्गुलीयस्य उपलम्भाद् vii. 25. 6- विषमम् an evil, a bad thing. Or we may take विषमम् adverbially 'It acted foully' vii 25. 7- तेन हि The following are compared क्लृप्तु and द्रुष्यन्त. लता and शकुन्तला, कुमुदम् and अङ्गुलीयकम्. The sentence is example of the figure जतिशयोक्ति, which consists in not mentioning the उपमेय at all e. g. चन्द्र उदेति, 'and when a pretty face is coming' vii 25 8, 9- नारय विद्दसिमि—This sentiment

is so exceedingly beautiful for it is so characteristically feminine
 11 12-सरादि स्वदु व यन which has attained a sweet fruit
 न ह्यु—(I hope) this account is not etc This question of Dusyanta
 is so naive and at the same time so natural. One characteristic
 feature of human nature is here so cleverly revealed and the
 poet has done it without the least effort on his part and in the
 most natural way. If we have any untoward incidents connected
 with our domestic affairs we are generally very careful to
 conceal them from our friends who hold us in great esteem for
 our public life. This is the tendency which makes Dusyanta
 ask that question to Matali. The character of Indra however,
 smiles at his naivete and at the motive which has prompted the
 question and informs him that nothing is beyond the compre-
 hension of the great gods. But he allows him no time to brood
 over the information by telling him that Matali is prepared to
 give him an audience. vii 25 17-त्रिहरेयि—Sakuntal's beau-
 tifulness is so characteristic and looks so beautiful. It will be
 noticed that the Hindu girl has retained this characteristic even
 to this day. vii 25 19-अपि—Supply एतद् (= मर्गा सह गुरुसमीपम्
 मनम्); एतदपि अभ्युदयवापु आचरितव्यम्

Stanza 26 Con tru —अथ ते पुत्रस्य रणिरिमि अद्ययायी, दुष्पन्न इति
 अभिहितं भुक्तस्य भता, यस्य चानि निनिर्वातकम् (सन) तत्क शिभत् कुशिक
 मर्गानि आमरण जानम्। (वसन्तिव्यम्)

This is how Matali introduces Dusyanta to his wife Aditi
 ते सुतस्य—Matali specially points this out to Aditi to create
 in her maternal affection and interest for Dusyanta. तत् has the
 sense of well known वाग्मिन् possessed of points or edges (with
 which it struck the victim)

11 26 1-समाव आदृति his form has its majesty capable
 of being inferred (from it). She means to say that Dusyanta's
 form is such that his dignity can easily be inferred from it. vii
 26 2-विगुम् indicative 'विगुनी यल्लम्बकी' धमर

Stanza 27 C. s. ru. —इदं वनं दशमरोक्षमव सद्यः एतान्तरं दृष्ट
 (विम्), यत् मुनय द्वाघवास्मिन्मत्तस कारणम् यादु, यद् भुवनत्रयस्य मर्गा
 यथाभास्वर गुरुवे, योरिमन् आ ममुद् परोऽपि पुष्ट भवाय अस्पद चने ।
 (शास्त्र-विज्ञोऽितम्)

Matali's reply—अथ विम् to this stanza shows that we must under-

stand a-काकु here and interpret the śloka as containing a question of appeal. Aditi was the daughter of Dakṣa and Marīci the son of Marīci and both, Dakṣa and Marīci were two of the mind-born sons of Brahmā. This explains how this couple was separated by one (एकान्तर) from the Creator. Note here we had a marriage between the grand-children of Brahmā. This will not be allowed in modern days among the Hindus. Muslim law allows such marriages. But the case of divine persons is not to be tested by standards of ordinary mortals. Note अव्यक्तप्रभवो ब्रह्मा द्वाववतो नित्य अव्ययः । तस्मात्-मरीचिः । सङ्गो दक्षश्चैव प्रजापतिः ॥ अङ्गुष्ठाद्दक्षमसृजत् चक्षुर्न्या च मरीचिनम् । मरीचे कश्यप पुत्रो दक्षस्य दुहिनादिति ॥ म भा आशिषं 68, 2 3 Aditi १५४ goddess is found in the Rgveda, even as the mother of Indra the most important Vedic gods. She is often invoked by Vedic seers for release from the bonds of physical suffering and moral guilt and is considered to be a personification of the idea of 'freedom from bondage' (ज + दिति = bondage, 'from दृ to bind) द्वाद्यः । तेजस — This refers to the 12 Adityās or forms of the sun representing the solar deity in the several months. The Adityās are thus enumerated in the ऋण्यपुराण 1. 15 'मारीचान् कश्यपाज्जातास्तेऽदित्याः दक्षकन्यया ॥ नत्र त्रिणुश्च शक्रश्च जज्ञाते पुनरेव हि । अर्थमा चैव घाता च स्पष्टा पूषा तथैव च ॥ 130 विवस्वान सविता चैव मित्रो वरुण मृच कः । एषो गग-श्चाशिनित्वा जादित्या द्वाद्यः स्मृता 181', als महाभारत आशिषं 66 14-16. Though Viṣṇu and Indra are included among these Adityās, their special mention in the other lines of the stanza need not cause any concern. Their form as Aditya may be looked upon as different from their ordinary or specially mentioned forms विज-यजभागेश्वर and वामन. Rīghava explains द्वाद्यघा in the alternative as 'the twelve digits of the sun,' which he enumerates in 'नपितो नापितो ब्रूया मरीचिचञ्जलिनी त्वचि । सुतुन्ना भोगदा दिव्या बोधिनी धारिणी क्षमाः क्रमाद्याः शमुषा सौम्यीऽण्डना द्वाद्यजेग्ता ॥ यज्ञे भाग येपा ते यजभागा the gods. Their lord is India जलम् is Brahmā and आत्मभवोऽपि पर (superior even to Brahmā) is Viṣṇu, who is also called पर पुत्र or पुत्रपोषण'. This would go to show Kṛthiśa's partiality towards Viṣṇu. The reference is to the Dwarf incarnation of the Lord, when he allowed himself to be born of Aditi and Kāśyapa. In this avatāra Viṣṇu is called Upendra (Indra's younger brother). Vide भागवतपुराण 7. 3. 42 where Kāśyapa says to Vasudeva and Devakī 'तयोर्वा पुनरेवाहमदित्यामास वक्ष्यामि । उपेन्द्र इति त्रिगतां वामनत्वाच्च वामन ॥' also रामायण आदिकण्ठ 29 16, 17 where Kāśyapa chooses

a boon 'पुत्रव गच्छ भगवन् अदित्या मम चानघ ॥ ज्ञानां भव यथीपांस्त्व
 शत्रुस्यामुरुद्वेद ॥' S: 16 70 The reading आत्मभव (self born)
 is not good because आत्मभव is not known as a synonym of
 Visnu On the other hand जीमभू is a regular epithet of Brahmā

Stanza 28 Construe —मर्ता आसृण्डलमम, गुन जयन्तप्रतिम, ते
 भव्या जाती न योग्या, पीलामीमदृती भव । (अनुष्टुम्)

1 Akhandala as an epithet of Indra has reference to his Vedic
 activity of breaking the cities or fortresses of his demon enemies
 with his thunderbolt पीलोमी is Saci, wife of Indra She was the
 daughter of a demon, named Puloman whom Indra killed in
 battle Note 'कृत्वा सवन्धक चापि विद्वमत शशुणा न हि । पुलामान जघानाजी
 जामाता सन् गतन्तु ॥' हरिवंश 20 13: 10 Kasyapa Dasyant, with
 his wife and son appears to be a fitting prototype of Indra with
 Saci and Jayanta The blessing further indicates eternal freedom
 from widowhood (असृण्डसीमान्य), for that is the characteristic
 of Saci (R) Her worship is enjoined in the beginning of a marriage
 with a view to secure अर्धधव्य to the bride Mythology represents
 that Saci, like Tennyson's Brook, goes on for ever though Indras
 may come and Indras may go A man who performs a hundred
 sacrifices on earth obtains the position of Indra in heaven Read
 निष्प्रत्यहं वसुसत य वसिन् वसुतेष्वनी । जिनेन्द्रियोमगवया स प्राप्नोति
 पुत्रोमजाम्' काण्विण्ड 10

vii 28 2 भनुरभिमत—This is a characteristic blessing from
 Vidhi A woman prizes the husband's अभिमतत्व more than
 anything else This was again specially significant in view of
 the events in Sakuntala's life

Stanza 29 Construe —द्विष्ट्या साव्वी शकुन्तला, इद सदपत्य
 भवान्—श्रद्धा, वित्त विधि चेति—नितय समागतम् । (अनुष्टुम्)

It was quite characteristic and appropriate that Marici,
 always engaged in the performance of the sacrifices as he was,
 should have been reminded of that group of three 1. arth, 1. erture
 and Performance which is so important in the Karmakṛda,
 when he beheld before him Śakuntala, Śarvadevī, etc. Dyer's
 Kṛhīḍa has used elsewhere the abstract metaphor of Śukṛdā
 and Vidhi Vide R 2 10 These indirect references go to prove
 that Kṛhīḍa must have lived in days when sacrifices were the
 order of the day and Karmakṛda was held in great reverence,

long before philosophers like Sankarācārya arose and established the dominance of jñāna over karma

vii 29 1-भगवन् Note 'देवानामपि ये देवा महात्मानो महर्षयः । भगवन् इति ते वाच्या यास्तेषा योपिस्तथा ॥' भरत's नाट्यशास्त्र 17 66 vii. 29. 2-वोज्ज्वल—Dusyanta attributes his अभिप्रेतसिद्धि viz union with Sākuntalā to the favour of Māricā and explains in the following stanza how that favour has worked extraordinarily

Stanza 30 Construe—पूर्वं कुमुदम् उदेति ततः फलम्, प्राक् घनोदय तदनन्तरं पय । अयं निमित्तनैमित्तिकयोः क्रमः । सपदा तव प्रमादस्य तु पुर (वशस्यविल)

Ordinarily Māricā's favour should have secured to Dusyanta the fulfilment of his heart's longing viz union with his wife and child. But the fulfilment came first and then arrived the favour viz. audience with the great sage. Here, therefore, was an inversion of the order (क्रम) of cause and effect (निमित्तं च नैमित्तिकं च). Therefore Māricā's favour is unprecedented (अपूर्वं). The first two lines give examples of the usual karma of cause and effect अपूर्वं may either be (1) unprecedented in the sense of being extraordinary or (2) one which did not precede prosperity, as it ought to have done from the usual relation of cause and effect. The first is preferable.

vii 30. 1—विधातार the Ordainers Mītāk points out to Dusyanta that the standard of common beings is not to be applied to the great ones who have the power of controlling the destinies of men and women. vii 30 2, 3—कन्यचित् कालस्य after a short time. Note the use of the genitive for the instrumental. vii 30 4—युष्मत्सगोत्रस्य—समानं गोत्रमस्य इति सगोत्रं, युष्माभिः सगोत्रं तस्य सगोत्रं literally means, having the same 'gotra' as another. Then metaphorically the word came to mean a kinsman or a relation in general. युष्मत्सगोत्रं, therefore, means who is a relation or kinsman of yours. कण्वस्य अपराद्धोऽस्मि—The genitive is used for the locative.

Stanza 31 Construe—यथा समक्षत्पे गजो न इति, अपक्रामति तस्मिन् सजय स्यात्, पदानि दृष्ट्वा तु प्रतीतिः भवेत्, तथाविधं मे मनसं विकारं (अस्ति) । (उपजाति)

The king here beautifully describes the change that came over his mind in the matter of Sākuntalā. The second line

refers to what he felt when Sakuntala was gone (v. 47) and the footsteps are the ring

VII 31 1—The reading अपचार for अपराध is the same as वामचार in R 14 62 VII 31 4—अप्सर वतरणान् (1) from the ford of the Apsarasturtha (2) after or in consequence of her descent to the Apsarasturtha प्रययत्वेकव्याम् (1) whose grief was quite visible, who bore visible signs of grief (2) whose grief Marica saw with her own eyes VII 31 11—दिष्टया This speech of Sakuntalā is exceedingly important from the dramatic point of view. This was necessary to make the union between the two complete and permanent. VIII remarks at the end of these Notes VII 31 14—विदितार्या स you have known the facts. Marica was a clever man. He knew the hearts of men and women. This speech of his is specially intended to remove from Sakuntalā's mind any tinge of ill feeling towards her husband, if at all there be any such lurking still.

Stanza 32 Construe —यापान् भरुणि स्मृतिराधश्चे (सति, त्व) प्रनिहता असि । भरुणि अपतनमसि (तु मनि) तवंद प्रभुता । मलोपहनप्रसादे दमण-
वृत्ते छाया न मूच्छति । शृद्धे तु (सा) मुग्धावकाशा (भवति) । (वसन्ततिलवा)

Marica here boldly proclaims the ideal of Hindu marriage. The wife is the real master of the husband. By her virtues and her behaviour she must so capture her husband as to make him her slave in spite of all the authority that apparently is given to him over her. The illustration in the 2nd half is very vivid. स्मृतिराधश्चे is to be construed with स्मृतिराधश्चे and अदेततमसि by what is known as the वाक्यानिव्याय or the देहलीदीपन्याय. Dusyanta has more than once spoken of his delusion as तमसः प्रसादः brightness, polish. In ancient days mirrors were made by polishing pieces of metal such as iron etc. मूच्छति takes effect.

Stanza 33 Construe —अनुद्घातस्त्रिमितपतिना रघेन तीर्णजलधि
अय सप्तद्वीपा वसुधा पुरा जयति । सत्त्वानां प्रसभदमनान् इह अय सर्वदमन (इति
स्यति) । लाक्स्य भरणान् पुन भग्न इति आख्या यास्यति । (निश्चरिणी)

Marica is here foreshadowing, with his divine vision and in an authoritative way, the greatness of the world he emperor (भावी चक्रवर्ती) Sarvadamana न उद्घात यस्य, अत एव स्थितिरिति यस्य whose motion will be steady owing to the absence of jolting. Compare R 2 72 S. 12 2 This signifies the almost superhuman

power of the monarch for it amounts to saying that the chakrī did not touch the earth while travelling. This is shown by the fact that Śaivadamana was to cross the ocean in his chariot. Many ancient kings possessed the power of moving in their car in the air and on water. Vide R. 5. 27 सप्तद्वीपाम्—The number of these dvīpas or divisions of the earth varies according to different authorities being four, seven, nine or eighteen, all situated round the mountain Meru, like the petals of a lotus and each separated from the other by a distinct ocean. Jambūdvīpa in which Bhāratavarsa or India is included is at the centre of all these dvīpas. Vide विष्णुपुराण 2. 2. 5, 6, R. 6. 38. N. 1. 5, and व्यासभाष्य on-योगसूत्र 3. 25 पुरा जयति = नून जेत्यति श्वाद् and पुरा, when used with the present give to it the sense of the future and themselves mean 'verily' 'certainly'—according to

'यावत्पुराणिपातयोर्लट्' पा. 3. 3. 4 (याद् भुङ्क्ते । पुरा भुङ्क्ते । निपातावेती निश्चयं छी । वन) सर्वदमन—The Mahābhārata also says that Śākuntalā's son was called so, because he tamed all animals, but special of Bhārata as the name which was given him by Dusyanta on the recommendation of the gods, when he accepted Śākuntalā. Read आदिपर्व 95 'ततोऽस्य नाम चक्रुस्ते कण्वाश्रमनिवासिनः । कण्वेन सहिता सर्वे दृष्ट्वा कर्मातिमानुपम् ॥ 32 अस्त्वय-सर्वदमन-सर्वं हि दमयत्यहो । न सर्वदमनो नाम कुमार-नमिषयते ॥ 3 'भर्तृद्योय रवया यन्नाददस्माकं वचनादपि । तस्माद्भवेत्त्वय नाम्ना भरतो नाम ते सुतः ॥ 11 जकुन्तोऽपि तदा राजा वीरशोभनेनैव-कर्मणा । ततोऽग्रमहिषीं कृत्वा सर्वाभरणभूषिताम् ॥ 35 दीर्यन्ति च हतो राजा पुत्रं शकुन्तल तदा ॥ 38 भरत नामन कृत्वा वीरराज्येऽयपेक्षयत् । 39' अ 100 It may be noted that it is this son of Dusyanta and Śākuntalā after whom we are called 'Bharatas'. Read 'दुर्यन्तस्य तु दायादो भरतो नाम दीर्यवान् । न सर्वदमनो नाम नागायुतबलो महान् ॥ 9 चक्रवर्ती नृतो जज्ञे दुर्यन्तस्य महारमन । जकुन्तोऽपि भरतो यस्य नाम्ना रथ भारता ॥ 10' हरिवंश 1. 32

1, vii 33 4—श्रुतवित्तर who has heard the details. „vii 33, 7-7 मनोरथ क्लृ—How natural it was that Śākuntalā should desire that her-father and others in his hermitage should be made aware of the-fulfilment of her desires (मनोरथसंपत्ति) - vii. 33, 8-8-तप पभावात्—This accounts for Kōhyapa's silence during all these years. When the party that he had sent to Hastin-pura returned and reported to him what had happened, he must have seen with his divine sight, the curse of Duryōdhan and Śākuntalā's departure to the Hemakūta in her mother's hands, vii-

33 9- मामनभिन्दु नृष and इह, when preceded by a preposition, govern the accusative instead of the usual dative, according to कृष्णहोत्रसूत्रयो वम'प 1 4 8 (उपसृष्टपारनयोयं प्रति कारस्तु कारक कपंसह स्यात्) The reading अनभिन्दु is not good. Because Dasyanta had no reason to believe that Kasyapa had grown even a little angry. In fact the sage must not have become angry at all, as he would have seen that Dasyanta was quite innocent vii 33 10-प्रष्टव्य we have to ask him his priya 1 0 report this matter to him and inquire whether he likes it or not. The use of षच्छ in this connection is idiomatic vii 33 17 षच्छिन्व-स्वा takes Atmanepada when preceded by सम् अव, प्र and वि, according to समप्रविभ्य स्व'पा 1 3 22

Stanza 31 Con ture - विदो जा नव प्रजामु प्राञ्चवृष्टि भवतु । विततपत्त
त्वमपि स्वर्गिण प्रीणयस्व । एवम उवाच आरुषुहृदनापनीये अयोपकृत्यै युग
पदपरिवर्तान् नयय । (मात्रिना)

In this stanza Sage Marica a man who has by his austerities and his courage risen above all considerations either of the earth or of heaven who is interested neither in this nor in that world and who hence has as it were taken his residence in the mid region, declares one great truth viz the interdependence of earth and heaven. The Dasyanta and Indra of this stanza stand not for two particular individuals of those names, but for earthly and heavenly beings in general as is clearly indicated by the fact that Marica asks them to pass rounds (परिवर्तनं) of hundreds of ages by mutually beneficial actions. Otherwise युगजनपरिवर्तान् would be a grossly absurd exaggeration even in a blessing. What Kasyapa means to say is that both the worlds should try to help each other and thus pass hundreds and thousands of years in happiness. If there is abundance of rain, people on earth become happy and they perform sacrifices by which the celestials are pleased. Thus their actions become laudable (स्वायनीय) on account of favours (अनुग्रह) conferred on both the worlds. विदो जा is Indra. The word is thus explained (1) विदति-वि नन्दते to pierce or rout the enemies—एनि विड भद्रकम् आज यस्य (2) विष्णु मनुष्येषु प्रजामु वाचाच यम्य (3) वर्वष्टि इति विट व्यापकम् (from विष् to pervade) विट आज यम्य. The last two really yield विदो जा which by पृषादरादित्वान् is changed into विदो जा. Then वयोरभेद gives विदो जा in all the three cases. Some however think that विदो जा is also the word for Indra प्राग्ना विष्णु वृष्टि यस्मान् who sends down abundant rain. In his transformation from Vedic to

Purānic times Indra has kept his characteristic of sending rain. उभयलोकाः— For similar idea compare 'त्वत्कार्यं वामव कुर्वतु त्व च तस्येष्टमाचरे । सूर्य समेष्वत्यग्निमानि सूर्य च तेजसा' V v 23, R. 1 26 4 16, and गीता 3 33 It should be noted that both in this stanza and in one from the Vikramorvasiyan, which is just quoted, Indra is first expected to perform his duty Thus contains an important principle of life Between the high and the low, the parents and children, the rulers and the ruled, it is the high who must first do their duty and deserve respect from the low The low certainly must do theirs, but the high being the more responsible and advanced, must lead the way in their actual beneficial activities युग is an age of the world There are four such yugas, कृत्वा or सत्य, त्रेता, द्वापर and कलि They represent a descending order of moral greatness and Kali wherein we are at present, is the worst and the shortest of them all

vii. 34 1—भरताना नटाना वाक्य भरतवाक्यम् the actor's speech भरतवाक्यम् means the stanza which is recited by all actors at the end of the drama It is a stage-direction (It is wrong to print it as a part of the king's speech) and means that all actors have now to assemble on the stage and recite the stanza in the manner of a chorus The drama is now over and the assumption of characters falls off The actors appear on the stage as actors and not as Dusyanta, Mithila and others That is why the stanza is called भरतवाक्यम् and not as राजवाक्यम् The Bharatavākya usually contains an expression of the poet's general good wishes, conveyed through the actors Rūghava points out that the word भरत is used instead of नट because no नट is supposed to speak after the प्रस्तावना It is likely the word भरत is chosen for this stage-direction in order to commemorate the memory of the sage Bharata the reputed founder of the science of music and dramaturgy The practice of reciting a भरतवाक्यम् is found even now on the modern Indian stage'

Stanza 35' Construc —पाश्विं प्रकृतिहिताय प्रवृत्ताम् । श्रुतमहता
मरुस्वती महोद्यताम् । पश्यात्प्रभिन आत्मभू नाञ्जलीहित ममापि च पुनर्भव क्षपयतु ।
(रुचिरा)

This stanza contains the last desires of the poet's heart He begins by wishing well for all his fellow beings He then thinks of the particular class to which he belongs himself viz the

eminent in learning (श्रुतमहत्) He wishes that people should listen to the words of such men. If kings strove for the welfare of their subjects and the subjects followed the words of the eminently learned, happiness would reign in the world. The poet then looks to himself. It appears to him he has fulfilled his life's mission. He has come to the end of his literary career. He finds there is nothing else for him to do, nothing in this world to achieve. He is reminded of rebirth, wherein perhaps he may have something to do. But as a devout Hindu he prays to his favourite god that he may be spared birth again (पुनर्भव) (R) महीयताम् be honoured, परिमलशक्ति these power is all encompassing, every where diffused. Vide 1.1. It is significant to note though the names Siva in his individual character (नीलकण्ठ) he declares him in terms of the Highest Brahman (नीललाहित) as an aspect of Siva, is explained as dark or blue in his throat (compare नीलकण्ठ), because he has kept there the deadly poison Hla, Kala and red in his matted hair or कण्ठ आत्मभागे नील, इतरांशे देवभागे अहित । or 'नील ये ममाद्य तु ग्मावम अहित त्विषा । नीलकण्ठ इत्येव तत्रोक्तं परिकीर्तित ' (मन्दबुगण)

The Śhikuntalā contains two unions between the hero and the heroine. The first takes place in the third Act in the romantic Vetasā bower on the Malini, where there is nobody to disturb the privacy of the lovers. The second occurs in the holy hermitage of the divine sage Melhi on the mountain Herak'ā, far removed from the hurly burly of mortal life, where all the next excellent opportunities for enjoyments are sorely neglected. The first is the union of the flesh—the second the edmirg of souls. In the case of the first, one young, beautiful, blooming forest girl, endowed with all the charms and luxuriance of youth, attracts a smart, dignified looking, majestic gentleman from the city, who also proves no less attractive to her. In the case of the second, a repentant sinner, purged of his sins by ceaseless sorrow and sanctified by association with heavenly beings, reunited with his wife, who has grown emaciated owing to rigorous vows of asceticism and whose luxuriant shining beauty is transformed into the serene majesty of a hermit. In the Vetasā bower Dusyant meets with a blossoming bud, whose splendour is not yet revealed, a young girl, who scarcely has an idea of what marriage means, for she is as yet unknown to lovers. On

the Hemakūta, he stands, face to face with a full blown flower, that has rendered all that mount un-replete with its sweet odour, a matron, who possesses all the dignity of motherhood, the true purpose of a woman's life. In the bower on the M'lini Dusyanta descends with all the chivalry of a gallant lover to fan his enchanting beloved and shampoo her lotus-venet, as she lies there on a bed of flowers with lotus-leaves covering her bosom and a lotus-stalk encircling her hand, the lascivious beauty of her person fully exposed to his view. On the Hemakūta a goddess dressed in dusky garments, her hair hanging loosely un-cared for on her back and her fair face emaciated with vows stands before the king and he cannot but prostrate himself before her. At the time of the first union the sage K'syapa goes away and is not likely to return for months together, and the parties in their heart feel an anxious concern as to how he will view their action. But the gods themselves are interested in the second union, which is witnessed and congratulated upon by the king of gods' representative and blessed by the father and mother of the entire mortal and immortal creation. On the first occasion it is a mere chance that throws the sage's charming daughter on the king's way when he has been out hunting, but the second time he pays a terrible price for her sight, for he has to pass days together in the most excruciating mental agony before he sees her on the Hemakūta. The first union was by its very nature bound to be transitory, as can be judged from Hamsavatara's song, while the second was by its very nature again permanent, for apart from the inner spiritual considerations, it is easy to see that what is easily obtained is as easily lost and what comes after long anxious expectations and strenuous striving is much prized and permanent.

It will thus be seen that the union that takes place in this Act is in every way different from the previous one in Act III and a special kind of preparation was necessary for this. We have seen Dusyanta's preparation in the previous Act and Sakuntala's, we know has begun long ago. The poet does not give us a glimpse into the life that Sakuntala led in separation, but we can easily see that it must have been a terrible experience for her. But what has she done, to deserve all these sufferings? We are now in a position to answer this question. The great

problem that Kṛhḍṣa set before him in writing this drama was to trace the development of earthly love into heavenly love, of love that is self-centred into love that is universal. Sakuntalā's love in the first four Acts was a love purely earthly and self-centred to a degree. She was so engulfed in its limited character that she was conscious of nobody else in the world except her lover. Her thoughts were centred on Dusyanta and her whole life consisted of him. In her absorption she could not take note of even such a great personage as Durvāsas. And her punishment was instantaneous and terrible. To pass six or seven long years with single handed devotion to her lord who she had every reason to believe did not deserve it and with a full consciousness that she had been unjustly wronged must have proved terribly trying indeed. But these trials were necessary to purge her love of its earthly elements and to make it divine and to raise herself to the dignity of a goddess before whom the erstwhile repudiator must humbly prostrate and to establish her unquestioned superiority (प्रभुता) over her husband even when he too is changed and has reached a higher level.

Kṛhḍṣa's uncommon skill is shown in his refusing to send Sakuntalā back to her father's hermitage for this spiritual preparation. The father's roof is not the proper place for a discarded wife to go to. Her stay there under such circumstances becomes unbearable. A change of scene and surroundings was necessary for Sakuntalā. The old familiar grove of Kāśyapa, her two loving friends and her numerous 'kinsmen of forest residence', trees, creepers and deer, would certainly have welcomed her and sympathised and wept with her in her grief. But they would not have been useful in the elevation of her love from earth to heaven. On the contrary they perhaps would have chained her down to earth and even if restoration had taken place under these circumstances after the ring was found Sakuntalā would have been no better than probably a more fortunate Hamsapadikā. But that was not what the poet aimed at. For his purpose absolute purging of Sakuntalā's soul was necessary and no better place for this could be found than the serene hermitage of the parents of the gods, where the trees were reared by the mother of Indra herself.

This spiritual union between Dusyanta and Sākuntalā forms the central theme and purpose of the seventh Act. As an important step to it the poet introduces the scene between Dusyanta and Sarvadamana. This scene is one of the most appealing in the whole range of Sanskrit dramatic literature and the poet has touched here many a delicate chord of human nature. A compliment was once paid to Shakespeare by a high critical authority that his children speak like children and the same compliment is due to Kālidāsa in this scene. Though possessed of un-boylike strength the boy Sarvadamana is so much like any other boy of the world that he fails not in appealing to every reader. The father's affection for his son has been depicted with rare skill and insight. We have already seen how st. vii.17 enraptured Chezy. The various steps by which the recognition of Sarvadamana is brought home to Dusyanta find a parallel in Bhavabhūti's Uttaraṅgacarita, where a similar situation is arranged between Rāma and his two sons Lava and Kuśa. Though differing in certain details necessitated by the difference in the circumstances of the two cases the comparison is both instructive and important. Bhavabhūti evidently had Kālidāsa's Sākuntalā Act vii before him when he wrote the sixth Act of his Uttaraṅgacarita. But in handling a similar situation it is easy to see that the great master of pathos cannot rise to the level of Kālidāsa's art of plot-construction.

Another important scene in the seventh Act is the one in which the curse of Durvāsas was made known to Dusyanta and Sākuntalā. This scene was necessary for the complete and permanent blending of the two souls. Dusyanta, indeed, had repented and suffered terribly. He explained to Sākuntalā that a mighty unaccountable delusion had possessed his mind when he repudiated her and he prostrated himself at her feet. Sākuntalā in the nobility of her mind and her true Aryan devotedness to her husband even when she knew he had wronged her grievously, forgave him. But what guarantee had she that the mighty delusion might not come over her husband again in an equally unaccountable manner? 'This fear would always haunt her and the consciousness that once at least Dusyanta had proved treacherous to her would also rankle in her mind though it would not in any way affect her devotion to him. Dusyanta also

would not feel quite at home in the presence of his virtuous wife, doubly proved to be so now owing to her devoted observance of the vow of chastity in the long separation, because the thought that he had unduly neglected such a paragon of virtue would always trouble him. In order to quiet the minds of both these purified lovers the knowledge of the curse was an absolute necessity.

¹ One fact in this connection generally escapes notice and it is this that the curse is made known to Sakuntalâ after she is completely reconciled to the king. What is the significance of this? Would it not have been more just to Sakuntalâ, if she had been informed of the curse before she met Dusyanta. For, then, she would have been able to see him with a freer mind unburdened with the consciousness of having suffered an unjust, wilful and unmerited wrong. To this the answer is that this view is not correct. The poet has two important motives in imparting to Sakuntalâ the knowledge of the curse after the reconciliation. First he wants to exalt her character by depicting her to be ready to forgive her husband, even when she is not completely satisfied with his innocence.² Secondly, he wants to show that her love has developed into the spiritual³ which does not take the past into consideration but is ever ready to forgive the repentant sinner. If she had been made aware of the curse before her second union would have looked earthly and her rigorous penance during all those long sorrowful years would have served no great purpose. For, with the assurance of Dusyanta's innocence which the knowledge of the curse would have conveyed to her, she would have accepted to have been moved to the reconciliation by a kind of selfish motive. 'He discarded me under the influence of the curse. He is innocent in the matter of my repudiation. He is really good and affectionate at heart and is not likely to treat me in the same way again.' Why should I not accept him?' Such would have been her reasoning then. As the secret stands at present she says to herself 'He has sinned no doubt; but has repented and suffered terribly in consequence. A repentant sinner always deserves compassion. I must accept him.' While in the first the idea of self is prominent and an anxiety to secure one's own happiness is observed the second takes no account of self, but looks to sufferings and consequent elevation of the sinner alone.

The first is the reasoning of an ordinary woman of the world, the second that of a goddess. The arrangement of this scene thus amply demonstrates Kālidāsa's rare poetic skill and insight. We already have had occasion to remark that if Sakuntalā had known the curse of Durvāsas in her separation half the charm of her character would have vanished. That is why the poet keeps her in ignorance of it till the last moment.

In the seventh Act of his Uttaraṅgīmacarita Bhavabhūti also brings about a union between Rāma and Sītā after their separation in Act i and the way in which these two masters of Sanskrit drama handle a somewhat similar theme is worthy of comparison. We here want to refer only to the final event. The circumstances attending the abandonment of Sītā are quite different from those in the case of Sakuntalā. Rāma is perfectly conscious of Sītā's innocence, but has no courage to act according to his conscience and assert it against the wishes of his people which, put in dignified language, means that he places his public duty over his private obligation. Bhavabhūti does not trouble himself with the development of earthly love into divine love, but his problem is how to terminate this unnatural separation, which for all practical purposes appears endless consistently with Rāma's scrupulous regard for his duties as king, the most important of which is to please his people. Rāma was always ready to take Sītā back if he could do so without offending his subjects and Sītā's mind was made quite clear towards Rāma by the incidents described in the third Act. But the question of getting over the extraneous factor of public will, which had caused the separation and which stood as the impediment to their union was as unsolved as ever. Bhavabhūti, therefore, had to make an appeal to the people on behalf of his Sītā and the populace severely reprimanded by the divine Arundhatī, at last consented to the reunion of Rāma and his unjustly discarded consort.

As we turn the last page of the Uttaraṅgīmacarita we do not, however, feel quite the same kind of relief that we do when we close the Sākuntala. For, we know that the union between Rāma and Sītā is based on an external factor viz. the consent of the people. They are now reprimanded by Arundhatī and they bow down to Sītā. But there is no knowing when they will change their mind, for the will of the populace is as fickle

as the tide of the sea. And we feel sure that if they again began to murmur about Sita's virtue, Rama with his readiness to sacrifice everything for their pleasure would not hesitate to abandon her again. Thus the weak point in the union of the *Lttararāmacarita* lies in the fact that it is ultimately based on an external factor. It might be that this was inevitable in the circumstances of the case. But still the fact is there that this was so. The union of *Dusyanta* and *Sakuntala* on the other hand is based on their mutual love, purged of all material considerations, and when we witness it, we feel confident that it would be attended by uninterrupted bliss.

APPENDIX--A

DEFINITIONS OF SOUL DYNAMIC PARTS

नान्दी—generally consists of a benedictory stanza or stanza in praise of some favourite deity or deities, with which a play in Sanskrit begins. Technically it forms one of 22 parts such as Pratyāhāra, Avataraṇa etc. that constitute the the Pūrvarāṅgī. This latter is an elaborate religious ceremony which, according to Bharata it is necessary to go through before a play commences. For interesting details vide Bharata's Nāṭyaśāstra Adhyāya 5 called Pūrvarāṅgavidhāna. Later authorities left it to the dramatist's option to go through all the items of the Pūrvarāṅga or not. But the Nāndī was compulsory. In many dramas the first words which the Sūtradhāra utters after the Nāndī is recited are अलमतिविस्तरम्. These words occur even when the Nāndī consists of a single Anuṣṭubha stanza and there is no vistāra or prolixity of any kind. In such cases the vistāra refers to the other parts of the Pūrvarāṅga.

यथाद्वयवस्तुतः पूर्वं रदगविष्णोपमानये ।
 कुनीलवा प्रकुर्वन्ति पूर्वद्वयं च उच्यते ॥ 23
 प्रत्वाहागविकान्यदगान्यस्य भूगामि यद्यपि ।
 तथाप्यथशयं हर्षेभ्यः नान्दी दिष्टोपमानये ॥ 23
 यागीर्वचनमयुक्ता स्मृतिर्भेन्मान् प्रवृज्जते ।
 देवद्विजनृपादीना तन्मात्रान्दीति नञिना ॥ 24
 यदगन्यवद्वयवन्त्राञ्जकोककैर्गर्भानिर्वा ।
 पूर्वयुक्ता द्वादशभिरष्टाभिर्वा षट्शत ॥ 25 साहित्यदर्पण 6
 नान्दी कृता भवा पूर्वमाशीर्वचनसयुता ।
 अष्टादशपदमयुक्ता त्रिचिवा वेदनिर्मिता ॥ नाट्यशास्त्र 1. 23
 सूत्रधार पठेत्तत्र मध्यम स्वरमाश्रित ।
 नान्दी पदैर्द्वादशभिरष्टाभिर्वाप्यलकृताम् ॥ Ibid 5. 98.
 प्रजस्तपदविश्रान्ता चन्द्रसकीर्तनान्विता ।
 श्रान्तीर्वादिपरा नान्दी योज्येव मध्यमश्रिता ॥
 काचिद् द्वादशपदा नान्दी काचिदष्टपदा तथा ।
 सूत्रधार. पठेदेना मध्यम स्वरमाश्रित. ॥

चन्द्रमकीर्तनं यत्र नन्दधीनो रसो मत् ।

प्रीते चन्द्रममि ग्धीता रसश्रीरिति मालुकि ॥ सगीतसर्वस्वै

This is explained as नन्दनि देवता अस्याम्, नन्दिरानन्द तस्या इय नान्दी, or नन्दयति देवतादीन् इति

सूत्रधार—नाटपापकरणादीनि सूत्रमित्यभिधीयन् ।

सूत्र धारयतीत्यर्थे सूत्रधारो निगद्यत ॥

आसूत्रयन् गुणान् तनु कवेरपि च वस्तुन ।

,रद्गप्रसाधनप्रौढ सूत्रधार इहोदित ॥

नाटयस्य यदनुष्ठानं तत् सूत्र स्यात् सर्वाङ्गकम् ॥

रद्गदेवतज्ञाहृत् सूत्रधार उदीरित ॥

वर्तनीयकयामूत्र प्रधानं यत् सूच्यते ।

रद्गमूत्रि समासाद्य सूत्रधार स उच्यते ॥

प्रस्तावना or—नटी विदूषका वापि पारिपाद्वर्क एव वा ।

आमूढम् सूत्रधारेण सहितां सलापं यत्र कुर्यते ॥ 31

चित्रैर्वानि स्वकार्याय प्रस्तुताश्लेषिभिर्मिथ ।

आमूढं तत्तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥ 32

The dramatic Prastāvanā is of five kinds

प्रस्तावनाभेदा—उद्यत्यकं कथोद्धानं प्रयोगानिश्चयन्तथा ।

प्रवर्तनावलगितं पञ्च प्रस्तावनाभिद ॥ 33

The Prastāvanā of the Sākuntala is of the Prayogātisaya type which occurs when a character enters on the stage after he has been referred to by the Sītadhāra in his speech with some such expression as 'Here he is' Here the Sūtradhāra refers to Dusyanta as 'एष राजव दुष्यन्त' Therefore this Prastāvanā belongs to the Prayogātisaya type.

प्रयोगानिश्चय—एषोऽप्रमित्युपशेषात् सूत्रधारप्रयोगतः ।

पात्रप्रवेशो यत्रैव प्रयोगानिश्चयो मतः ॥ दशरूपक

एषोऽप्रमित्युपशेषात् सूत्रधारप्रयोगतः ॥

प्रवेशसूचनं यत्र प्रयोगानिश्चया हि स परमाण्वनुपाकर ॥ 156-7

According to Viśvanāthā the Prastāvanā of the Sākuntala is of the Avalāgita type, which occurs when another purpose is achieved by mingling it with a different matter or when something else occurs in a matter that is in hand.

अवलगितम्—यत्रैव समानेशात् कार्यमन्यत् प्रसाध्यते ।

प्रयोगे खलु तज्ज्ञेयं नाम्नावलगितं द्रुपे ॥ साहित्यदर्पण ॥ 38

यत्रैकत्र समावेद्यात् कार्यमन्यत् प्रसाव्यते ॥

प्रस्तुतेऽन्यत्र वान्यत् स्यात्तच्चावलगित द्विधा ॥ दशरूपकम् ॥ 14, 15

विष्कम्भकः—The plot of a drama is divided into two parts, one and that has to be suggested and the other which is to be seen or heard. The former is suggested by five kinds of Preludes or Interludes viz. विष्कम्भ or विष्कम्भक, चूलिका,

अद्भुतस्य, अद्भुतवतार and प्रवेशक.

द्वेषा विभागः कर्तव्यः सर्वस्थापीह वस्तुन ।

सूचनेव भवत् किंचिद् दृश्यशब्दव्यवथापरम् ॥ 56

नारसोऽनुवितस्तत्र समुन्ध्या वस्तुवित्तर ।

दृशे स्तु मधुरोदात्तरसमावनिरन्तर ॥ 27

अर्थोपक्षेपकं सूच्य पञ्चभिः प्रतिपादयेत् ।

विष्कम्भचूलिकाद्भक्त्याद्भक्त्यावतारप्रवेशकैः ॥ 58 दशरूपक

वृत्तवतिष्ठामाणाना कथाशाना निदर्शक ।

सक्षिप्तार्थस्तु विष्कम्भ आद.बद्धकस्य वक्षित. ॥ 59

मध्येन मन्त्रप्रमाभ्या वा पात्रभ्या सप्रयोजित. ।

शुद्धः स्यात् त तु सकीर्णो नीचमध्यमकल्पित ॥ 56

प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।

बद्धकद्भान्तविज्ञेयः शेष विष्कम्भके यथा ॥ 57 साहित्यदर्पण 6

A Viskambhaka or Prelude may specifically be differentiated from a Pravāsaka or Interlude as follows (1) A Viskambhaka is of two kinds śuddha (pure) and sankīrna (mixed). In the pure one or two madhyama (second-rate) characters take part, while in the mixed there is a combination of nīca (low) and second-rate characters. No such distinction is possible in a Pravāsaka, as only low characters take part therein (2) A Viskambhaka may be either in Sanskrit (as in śuddha), or in Sanskrit and Prākṛta (as in mīśra). A Pravāsaka is always in Prākṛta (3) A Viskambhaka comes at the beginning of an Act and may stand at the beginning of even the first Act. A Pravāsaka has to be between two Acts and hence cannot come at the beginning of the first Act.

नाट्योक्तयः The dramatic plot is again divided into three or kinds according as it is meant to be heard by Stage. all the characters (sarvagrāhya), or by some particular

directions characters only (nyatāsrāvya) or by none at all (śrāvya) The sarvāsrāvya is prakāśa the nyatāsrāvya is either jāntika or apavṛta and the srāvya is svagata The difference between jāntika and apavṛta lies in the particular gesticulations that accompany them

प्रकाशम्—नाट्यधममपर्यंतं पुनवस्तु त्रिधष्यत ॥ 63

and सर्वेषां नियतस्यैव श्राव्यमश्राव्यमेव च ।

स्वगतम्—सर्वश्राव्यं प्रश्रय्याद् अश्राव्यं इदमेतं मतम् ॥ 64

जनान्तिक्म्—त्रिपनाकाकरणाद्यानपवायाल्लक्ष्यम् ॥ 65

अन्योयामन्वेषं यत् स्यात् जनान्तिक्त्वं ॥ 66 दशरूपक 1

अपवारितम्— तद भवेदपवारितम् ।

रहस्यं तु मदन्वयं परावृत्य प्रकाशयत ॥ माहित्यदर्पण 6 38.

आकाशभाषितम्—किं ब्रवीषीत्यवमादि विना शक्तं ब्रवीति यद् ।

or श्रुतिबानुवैतमयवन्तत स्यादाकाशभाषितम् ॥ दशरूपक 1 67

आकाशे—दूरस्थाभाषणं यत् स्यादगरीरनिवदनम् ।

अरीक्षान्तरितं वाक्यं तदाकाशे निगद्यते ॥ मञ्जरी

It should be remembered that आकाशे is of two kinds The first is illustrated in III 2 and the second is found in IV 10 1 of our play The above definition from the Dasarūpala and दूरस्थाभाषणम् from Bharata's definition are applicable to the first variety of आकाशे for which see also pp 311 312 above The second आकाशे is defined by Bharata's अगरीरनिवदनम् । पराश्रुतं वाक्यम् It consists of the utterance of an incorporeal voice i e the utterance of some superhuman beings such as the wood land deities in the present case who remain invisible While the first serves the purpose of avoiding the unnecessary introduction of a new character, in the second, the speaker being superhuman cannot be introduced at all

विदूषकः—कुमुदसत्ताद्यभिषेकमवपुर्वेदभाषाद्यैः ।

हाम्यकरं चन्द्रविदूषकं स्वान्मद्वर्षणं {स्ववर्षं भोजनादि} ।

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जया हाम्यकृच्च विदूषकः । दशरूपक 2 6

विद्वितीकमवचावसंहास्यकारी विदूषकः । मुधावर

विद्विती—ये नित्यं मयसपता वामदोषद्विजिता

APPENDIX B

An Index to Subhāṣitās in the play

(The numbers in brackets refer to the pages of this edition)

अङ्गनायैपि मनसिज रतिमुभयप्रार्थना कुरुते ।	(३२)
अचेतन नाम गुण न दृक्षयत् ।	(१४८)
अशातहृदयेष्वेव वंदीभवति सौहृदम् ।	(१२०)
अननुपु विभवेषु ज्ञानय सन्तु नाम ।	(१०६)
अतिम्नह पापशब्दी ।	(९८)
अथवा अनायं परदारव्यवहार ।	(१८२)
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अरण्ये मया रुदितमसीत् ।	(३४)
अर्यो हि वन्द्या परकीय एव ।	(१००)
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अहन्यहन्त्यात्मन एव तावज्जातु प्रमादस्सलित न शक्यम् ।	(१६३)
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अहो चेष्टाप्रतिरूपिका कामित्रनमनोवृत्ति ।	(२४)
अहो विघ्नदत्तय प्रार्थितार्थमिद्वय ।	(७०)
अहो सर्वास्ववन्ध्यामु रमणीयवमावृत्तिविशेषाणाम् ।	(१३८)
इदं तत् प्रत्युत्पन्नमति स्त्रैणमिति यदुच्यते ।	(११७)
इष्टप्रवासजनितान्यबलाजनस्य दुःखानि नूनमतिमात्रसुदु सहानि ।	(७८)
ईदृश नाम सुखोपगत रूप दृष्ट्वा कौञ्च्यो विचारयति ।	(११४)
उपपन्ना हि दारेषु प्रमुता सर्वतोमुखी ।	(१२१)
उत्सर्पिणी खलु महता प्रार्थना ।	(१७५)
उत्सवप्रिया खलु मनुष्या ।	(१३७)
एव भो सन्ततिच्छेदनिरवल्म्बाना कुत्राना मूलपुरुषावधान सपद पर- मुपतिष्ठन्ते । (१५९-१६०)	
एवमादिभिरात्मकार्यनिर्वर्तिनीनामनुत्तमयवाद्मधुभिराकृत्यन्ते विषमिणः ।	(११८)
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को नामोष्णोदकोन नवमालिका सिञ्चति ।	(७७)
कोऽन्यो हुतव्रहादग्न्यु प्रभवति ।	(७५)
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न तादृशा आकृतिविशेषा गुणविरोधिनो भवन्ति ।	(७२)
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सनोरवा नाम तदप्रपाना ।	(१६५)

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मतीमपि ज्ञातिकुलकस जया जनोऽयथा भतृमती विगड्गते ।	(११३)
सर्व कातमारमीय पश्यति ।	(३९)
सर्वं तत् किल मत्परायणमहो कामी स्वतः पश्यति ।	(३२)
सर्व प्रायितमयमभिगम्य सुखी सपञ्चत जतु । राशां तु चरितायता	
	दुःसोत्तरं च । (१०५)
सर्व सगन्धेषु विश्वसिति ।	(११८)
सहज किल यः निन्दित न खलु तत्र कम विवर्जनीयम् ।	
। पशुमारणकमन्तारणोनुकम्पामदुरेव श्राश्रिय ।	(१२३)
सागरमुज्जित्वा कुत्र वा महानद्यवनरति ।	(५९)
सिध्यन्ति कमसु महत्स्वपि यन्निघाज्या सभावनागुणमवेहि तमीश्वराणाम् ।	(१६९)
स्त्रीणां प्रिगक्षितपटुत्वममानुषीषु सदृश्यो विमुक्त याः प्रिग्राधवत्य ।	(११९)
स्निग्धजनसविभवत हि दुःख सहघवदन् भवति ।	(५८)
स्वाधीनकुलाला सिद्धिमन्त ।	(११४)
हसो हि क्षीरमादत्त तमिथा वञ्चयत्यप ।	(१६५)

APPENDIX C

SANSKRIT STANZAS IN APPRECIATION OF KĀLIDĀSA

In this Appendix we collect in one place stanzas, which glorify Kālidāsa as a poet. Many of these stanzas are by unknown authors. We shall be obliged if anybody can point out to us the exact authorship of those that are designated as कस्यापि. Any similar stanzas, not included in the following list, would also be welcome.

- (1) निगंतासु न वा कस्य कालिदासस्य सूक्तिषु ।
प्रीतिर्भङ्गुरसाद्रासु भञ्जरीष्विव जायते ॥ वाण-हर्षचरित Introductory stanzas 16
- (2) माकूतमधु-कोकिलविलासिनीकण्ठकूजितप्राये ।
जिज्ञासमयेऽपि मुदे रतलीलाकालिदासोक्ति ॥ गोवर्धनाचार्य आर्या-
स नमती Introductory stanzas 36
- (3) यस्वाञ्चोररिचकुरनिकर कर्णपूरो मयूरो
भासो ह्यन कविकुलगुरुः कालिदासो वित्पस ।
हर्षो हर्षो हृदयवसति पञ्चवाणस्तु वाण ।
तेषा नैषा कथय कविताकामिनी कौतुकाय ॥ जयदेव प्रसन्नराषव । 22
- (4) भासो गमिल्लोमिली वररुचि श्रीमाहसाडक. कवि
मेण्टी भारविकालिदासतरला- न्कन्ध. मुबन्धुश्च य ।
दण्डी वाणदिवाकरी गणपति. कान्धश्च रत्नाकर
मिहा यस्य मरस्वती भगवती के तस्य सर्वेऽपि ते ॥ राजशेखर,
गाडर्जधरपट्टति No 188
- (5) मावश्चोरो मयूरो मुररिपुरपरो भारवि सारविद्य
श्रीहर्ष कालिदासः कविरथ भवभूत्याह्वयी भोजराज
श्रीदण्डी डिण्डिमाल्य श्रुतिमुकुटगुरुभल्लवो भट्टवाण
न्याताञ्चान्ये मुबन्धादय इह कृतिभिर्विज्जमाल्हादयन्ति ॥ विज्वगुणादर्श
चम्पू st 549
- (6) एकोऽपि जीयते हन्त कालिदासो न केनचित् ।
शुद्धगारे ललितोद्गारे कालिदासत्रयी किमु ॥ राजशेखरस्य
सूक्तिमुक्तावलि
- (7) येनायोजि न वैष्ण स्मिरमर्थविधी विवेकिना जितवेद्म ।
स जयता रविनीनि कविनाश्रितकालिदासभारविनीनि ॥ Atholic
Inscription of Pulakesin II, dated Sala 556 = A. D
t 34—5

- (8) श्रीकालिदासकविवर्मसरस्वतीय
किं वर्णयाम्यनिरा रमवाहिनीति ।
यत् कालिका भगवती शुचिभावयागार
यस्यामहा मुहुरनुग्रहमादधाति ॥ विष्णोः अण्णा मुद्लकलाघव 417 18

01
7164 It should be noted that the following words in this stanza are pronomastic रमवाहिना (1) flowing with sentiments (1) a river कालिका (1) the goddess Kali (1) a line of clouds शुचिभाव (1) ; are diction (1) the presence of the month of शुचि or आपाद

- (9) कालिदासविरा सार कालिदास सरस्वती ।
चतुर्मुखोज्ज्वला साक्षान् विदुर्नाय नृ मातृगा ॥ मर्तिनाथस्य
- (10) अनघा गुणसपूर्णा तमुचितविच्छिन्नवृत्तिरानिरग्नौ ।
प्रस्तुतस्सदोहा सरस्वती जयति कालिदासस्य ॥ जभिरामस्य
- (11) यन्वन्तरि क्षणकाऽमरसिंहादनु
वनालमदृष्टवर्षरकालिदासा ॥
म्याता वराहमिहिरा नृपते सभाया
रत्नानि वै वरश्चिनव विप्रमस्य ॥ ग्यार्तिविदानगण 22 10
- (12) बाल्मीकरजनि प्रशान्तिगुणा ध्यामन रीत्यवती
वैदर्भी कविता स्वयं वतवती श्रीकालिदास वरम ।
यामूतामरसिंहमाषयानिवात् सयं जरानारमा
शुभ्रालंकरणे स्पलन्मृत्पदा क वा जन नाप्रता ॥ कस्यापि
- (13) उपमा कालिदासस्य भारवरथगौरवम् ।
दग्निपदगालित्य माघ मन्त्रि त्रया गणा ॥ कस्यापि
- (14) उपमा कालिदासस्य नावृष्टेति मन मम ।
अर्थोन्नरस्य विनास कालिदासा विनिष्यत ॥ कस्यापि
- (15) काव्येषु नाटक रम्य तत्रापि च शकुन्तला ।
तत्रापि च चतुर्थोऽङ्कश्च दशकचतुष्टयम् ॥ कस्यापि
- (16) कालिदासस्य सर्वस्यमभिज्ञानशकुन्तलम् ।
तत्रापि च चतुर्थोऽङ्कः यत्र यानि शकुन्तला ॥ कस्यापि
- (17) शाकुन्तलचतुर्थोऽङ्कः नवोऽवृष्ट इति प्रथा ।
न सर्वममता यस्यात् पञ्चमार्जुन तताऽधिक ॥ कस्यापि
- (18) पुरा कवीना गणनाप्रसङ्गे कनिष्ठिकाधिष्ठितकालिदासा ।
अद्यापि तत्तुल्यकवरमावादनामिका साधवती बभूव ॥ कस्यापि
- (19) कालिदासकविता नव वया माहिष दधि मग्नः पय ।
गारदन्दुरवला च वामरा स्वर्गमौम्यमुपभुञ्जन नरा । कस्यापि
- (20) कथं कालिदासाद्य नवया वयमप्यमी ।
पत्रं परमाणौ च पदार्थत्वं प्रतिष्ठितम् ॥ कस्यापि